YORKSHIRE AT WORK

A selection of articles reprinted from
Transactions of the Yorkshire Dialect Society

Edited by Peter Anderson

In Memory of Harold Orton

Published by the Yorkshire Dialect Society

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CONTENTS

Introduction 7

A Note on the Vocabulary of the *Lathe* or Barn in Upper Wharfedale in the West Riding, S. Ellis MA, Part 52, pp.44-49, 1952. 9

Ploughing and Pressing Wheat on the Wolds Thirty Years Ago, G.J. Goundrill, Part 54, pp.40-47, 1954. 15

The Old Textile Worker, Gordon Allen North, 22

Crab and Lobster Fishing at Staithes in the North Riding, M.S. Tindall MA, Part 50, pp.44-50, 1950. 23

The Terminology of the Beer Barrel at Queensbury in the West Riding, P.J. Ambler BA, Part 54, pp.21-26, 1954. 30

The Nail and Clog-Iron Industries of Silsden in the West Riding, F.W. Moody MA, Part 51, pp.39-48, 1951. 36

A Weyver's Vision, Fred Brown, Part 51, p.49, 1951. 46

Glossary of Sheffield Cutlering Terms, B.R. Dyson, Part 33, pp.28-36, 1932. 47

Yorkshire Steel Terms Today, Dr P. Wright, Part 66, pp.41-47, 1966. 56

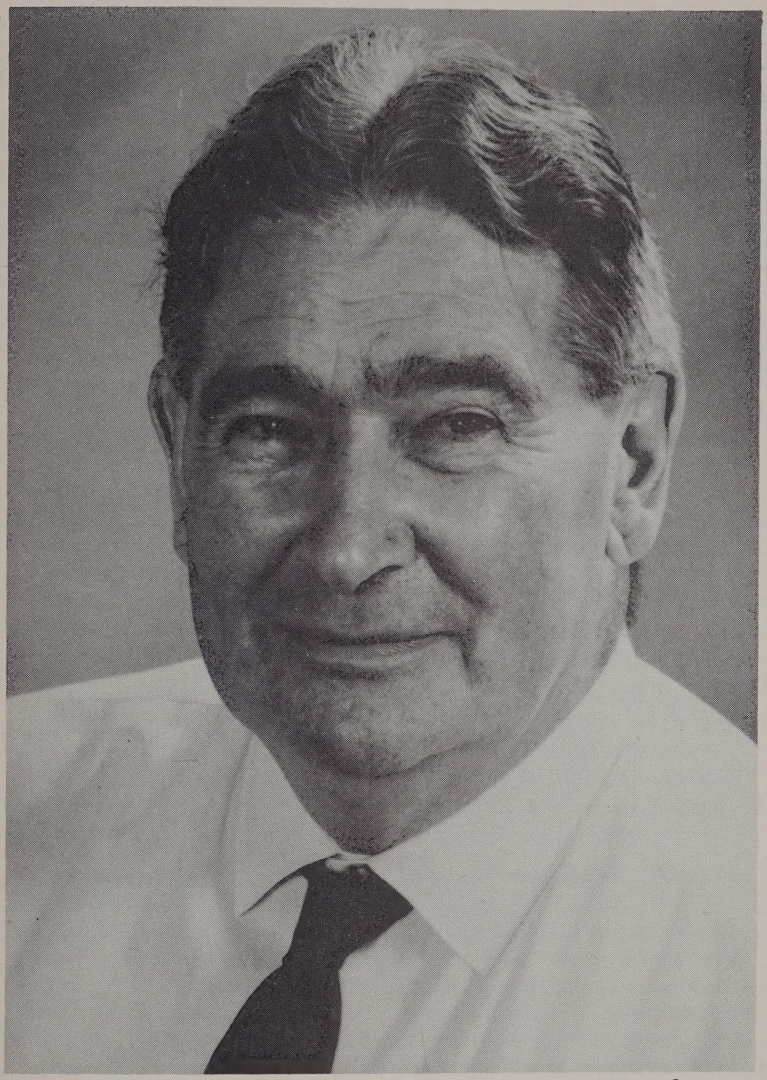
When Professor Harold Orton was asked to subscribe to retirement funds within the University of Leeds he often commented how unnecessary these were. When he himself retired no retirement fund was set up within the University. Many of his old students and friends were disappointed at that time at not being asked to record their appreciation and when the Yorkshire Dialect Society set up a Harold Orton Memorial Fund after his death many who had respected him, enjoyed his stimulating company and studied under him made contributions. For some time, since the Fund was regarded as closed, the Council of the Society has been considering the fittest way of recording the debt owed to him by the Society and honouring his memory. Harold Orton was joint Editorial Secretary of *Transactions* for thirteen years and his efforts within and outside the University to help the Society were particularly appreciated. His wider contribution to English dialectology, however, make him the premier figure in English dialectal research and the Society took great pride in that he was a member and Officer. He was elected a Vice President in 1961 and an Honorary Life Member in 1968.

A dialect writing prize was one of the many ideas considered by Council as a way of honouring the memory of this great man; this did not appeal, since, though he encouraged those who sought his help with the language, he was not always entirely happy about 'writing' dialect, spoken dialect and the study of it were more his interests

The Council of the Society therefore publishes this book, its printing supported by many friends, hoping that it will be a worthy memorial from the Society and his friends to one who worked tremendously hard and effectively for Yorkshire dialect studies.

A stock of the book is donated to the Institute of Dialect and Folk Life Studies in the School of English at the University of Leeds which he was instrumental in founding and where a Research Room dedicated to his memory has been set up. It is hoped the books will provide stimulus for future researchers and be a source of publication exchange with other institutions.

S.E.



Harold Orton

INTRODUCTION

Over the last eighty years a huge number of articles have appeared in *Transactions* reflecting aspects of Yorkshire life, customs and language. Some of the best have been written about Yorkshire at work and this provided the theme for this volume. Many of the articles appeared first in issues of the journal edited by Professor Orton, by students or ex-students whose interest in dialect he had himself inspired.

Yorkshire has a varied mixture of old and relatively new industries and in this volume both the old and the new are reflected. Many readers will be interested in the language of agriculture and there are two excellent articles of this kind, Stanley Ellis on the barns of Upper Wharfedale and G.J. Goundrill on ploughing and pressing wheat on the Wolds. Quite different but nearly as long established as agriculture is the fishing industry. Mabel Tyndall's article on fishing at Staithes is of interest not just from the vocabulary point of view but also because it includes some of the traditional proverbs of the fishing community, quite rightly setting dialect usage within the framework of popular culture.

In the remaining articles we are concerned with later arrivals on the Yorkshire industrial scene. Bill Moody's article on nailmaking at Silsden and Pamela Ambler's article on the terminology of the beer barrel are probably unique studies of their trades and should encourage members to undertake their own investigation.

The last two articles are concerned with cutlering (B.R. Dyson) and steelmaking (Dr Peter Wright) probably among the oldest manufacturing industries in Yorkshire. Chaucer mentions a '*Sheffelde thwitel*' in the Reeve's Tale, part of the Canterbury Tales and it is known that there were already cutlers at Sheffield in the fourteenth century. Where there were knives, there was most likely iron and later steel. Here we have an interesting account of steelmaking as practised today in Sheffield.

In this volume will be found words with long pedigrees and words with no known history at all; words restricted to small geographical areas and words which are Standard English though with specialised meanings. Using the word in its popular sense, they may not be considered '*dialect*' by some people but nonetheless they are worthy of study as a facet of the particular culture to which they belong. (For instance see the phrases "*Yarmouth Beef*" and "*Resurrection Pie*" (explanation pp. 53-55). There is a further reason why they are worth studying. Hotten in "*The Slang Dictionary*" remarks "*there is hardly any community in this country, hardly any profession but has its slang*". This may give members some ideas. As well as mining and weaving (there is no article in *Transactions* on mining, F.W. Moody wrote in 1950 an article on Textile Terms that included weaving) there is a wealth of occupational language and jargon (much of it unrecorded) in butchering, market trading, bookmaking and even - no surprise here - in the echelons of the Civil Service.

Peter Anderson

A NOTE ON THE VOCABULARY OF THE *LATHE* OR BARN IN UPPER WHARFEDALE IN THE WEST RIDING.

By Stanley Ellis, M.A.

The notion of 'a barn' differs from district to district. To some people it means the place where the farm implements are kept, to others it is where grain is stored, and the modern 'Dutch-barn' with its fixed roof is an innovation that has made obsolete the art of thatching stacks. To the people of the Craven Dales the barns are buildings where hay is stored and where the cattle are kept in winter; their squat grey shapes can be seen scattered about the hillsides, as much a part of the district as the stone walls, and in the same harmony with their surroundings.

In 1950 I carried out a preliminary investigation of the dialect of Kettlewell and Buckden[1] and from information gathered during a six-weeks' stay in the summer of 1950, as well as from frequent visits to the district since then, I have been able to gain a fairly clear notion of the local barn, and of its construction and use during the last seventy years. This information was collected from natives who have lived in the district all their lives, and who have worked on farms and are good dialect speakers.

The local word for a barn 'in this country'[2] is *leeath* (lathe).[3] The basic shape of the *leeath* is rectangular, the usual size being about 40′ × 15′. The farm buildings were put up in local stone, as were all the local buildings, and this stone was usually quarried within a few yards of the building. Stone from 'Reuben quarry'[4] in a nearby pasture was used to build the Buck Inn at Buckden. The sand was taken from the river — *it'll beat the bought*[5] — and the lime used was prepared from the local limestone in kilns. Most farms had

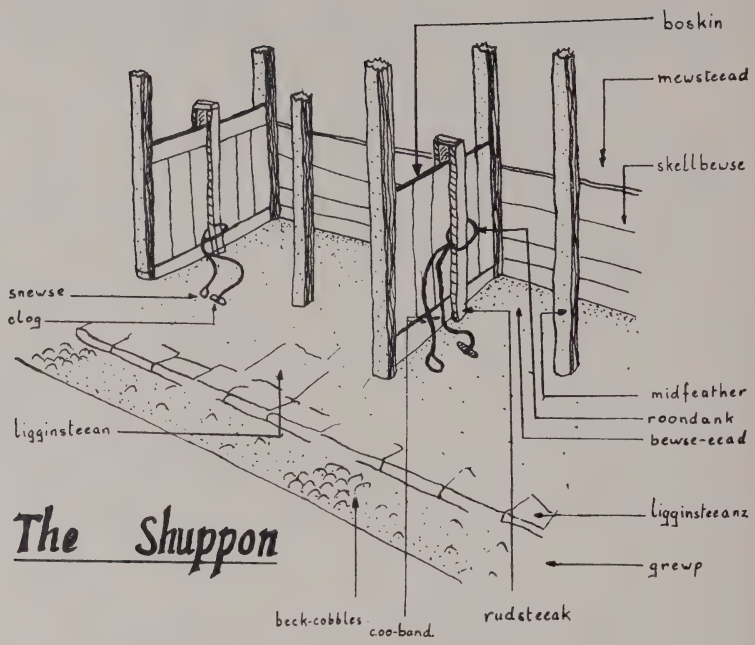
[1] A thesis embodying the results of this investigation is in the Department of English Language and Medieval Literature in the University of Leeds.

[2] [iðis kuntri] 'in this district.' The English Dialect Dictionary gives *country* = 'a particular district or region.'

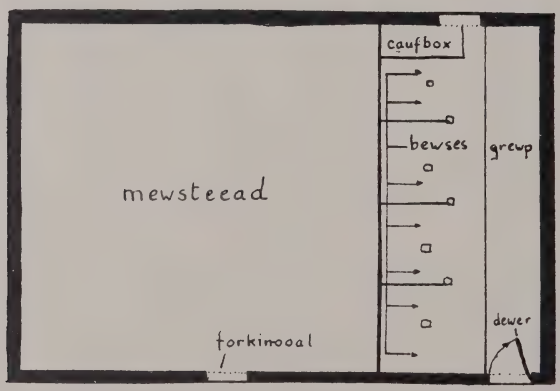
[3] [liəθ] < ON *hlaða*.

[4] [riu:bin kwari] < Latin *quareia* > ME *quarey* with characteristic retention of ME [a] after *w*.

[5] [it l̩ biət ðə bʊut] 'it will beat the bought (variety).'



The Shuppon



The Barn

their own lime kiln; many of them are now disused and broken down, while some have disappeared altogether, leaving only a field name — Lime-kiln Pasture — as a memory.

The walls are built to a height of about 12′ and are about 2′ thick. Every wall has its *throughs*, i.e. long stones about 3′ long projecting a few inches from each side of the wall, at intervals of a yard in height, one to every three- or four-foot length. Apart from one, or maybe two *dewers* (doors),[6] the only apertures are one or two *forkin-ooalz* (forking-holes)[7] and a row of *booal-ooalz* (bole-holes).[8] The forking-hole is an aperture about four-feet square, very nearly at the top of the vertical wall and generally about half way along one side; a second might be placed on the other side at one of the ends.

The *leeath* was best built by country masons, who could be relied on to do work which the town mason would find impossible without further experience. The handling and fitting together of the large rough stones was a job for a man brought up on dry-walling. The horizontal *beeams* (beams)[9] laid on top of the walls supported the *lats* (laths)[10] on which the *sleeats* (slates)[11] were laid. The *sleeats* were also quarried locally. The wooden parts were fixed together with wooden pegs, no nails being used.

The interior of the *leeath* is usually divided by a partition or *skell-bewse* (skell-boose)[12] running parallel with the *geeable-end* (gable-end)[13] and about 9 or 10 feet from it. The larger portion remaining is the *mew-steead* (mowstead).[14] This has a floor of hard earth and it may have a door; more often, it is entered only by way of the smaller portion. The *forkin-ooal* gives access from outside direct into the *mew-steead* and it is through this that the hay is put when unloading it from the wagon.

[6] [diu:əz] < OE *duru*. Characteristic local development of OE *ur* > ME *-ōr* > [ɪu:ə(r)].

[7] [fə:rkɪnuəl].

[8] [buəl uəlz] 'a small aperture in the wall of a barn or stable for giving light,' EDD. Wright records its distribution only in Scotland, Ireland, Northumberland, and Durham.

[9] [biəmz].

[10] [lats].

[11] [sliəts].

[12] [ˈskɛlˌbiu:s]. Not in EDD or OED, but cf *skill*, v. in OED.

[13] [ˌgiəblˈɛnd].

[14] [ˈmiu:ˌstiəd].

The smaller portion of the *leeath* is the *shuppon* (shippon),[15] where the *beeas* (beasts)[16] or cattle are kept for more than half the year. These are not just milking cows: all the young stock are also kept in a *shuppon*. This explains why so many barns were built at a distance from the farm house. Beef cattle did not have to be milked and in bad weather only needed attention once a day for *fotherin* (foddering)[17] and *watterin* (watering).[18] Milch cows were kept nearer to the house and required more frequent attention. The *fold-yard* or *crew-yard* for keeping beef-cattle in is unknown in this district.

The *shuppon* provides more words than the *mew-steead*, for here, under low beams supporting a loft (the *baulks*)[19] in which more hay is stored — the second forking-hole often opens onto this portion — are from four to fourteen stalls for cattle. The *bewse* (boose)[20] is the local word for the cowstall. The *bewses* are arranged in pairs divided by a partition — a *boskin*[21] — the oldest *boskins* being made of one large slab of slate or stone. In order that a cow should not turn in the width of two stalls and become entangled with her neighbour, a post was put up from the floor to the *baulks*, thus effectively dividing the two stalls. This is called the *middle-post* or *mid-feather*.[22] In the older type of *shuppon*, food for the animals is put on the floor at the *bewse-eead* (boose head).[23] The floor of the stall is higher at the front than at the rear and behind the heels of the cow is a curbstone, — *heelstone*[24] — so that the cow-droppings may be confined to the *grewp*.[25] The modern cowhouse has a passage-way to allow the farmer to walk between the drain and the rear wall in order to clean the drain, but this luxury is omitted from the older type of *shuppon*. The floor of the stall consists of large flat stones, *liggin-steeans* (lying-stones),[26]

[15] [ʃupn]< OE *scypen*.
[16] [biəs], pl. sb.,< OF *beste*.
[17] [[ˈfɒðərin].
[18] [ˈwatərin].
[19] [t bɔ:ks] ‘ the loft for storing hay or straw immediately under the roof.’
[20] [biu:s].
[21] [ˈbɒskin].
[22] [ˈmidlˌpɒst], [midfɛðə].
[23] [ˌbiu:sˈliəd].
[24] [ˈəɪlˌstiən].
[25] [griu:p].
[26] [ˈliginstiənz].

whilst the floor of the drain is made from small round stones or cobbles from the river, *beck-cobbles*.[27] The door of the *shuppon* opens directly on to the *grewp*. At the head of the first stall a door in the *skell-bewse* usually opens into the *mew-steead*. This is the *fother-gang dewer*.[28] On the *mew-steead* side of the *skell-bewse* a passage-way known as the *fother-gang*[29] was usually left clear, so that the cowman could feed hay to the *beeas* from the *mew* directly over the *skell-bewse*. All the doors, including that of the forking-holes, were fastened by a wooden *sneck* (latch).[30] Instead of a stall at the end of the shippon farthest from the door, there might be a *cauf-box* (calf-box)[31] where a newly born calf could be kept in a warm place for the first few days of its life. The *grewp* is *mucked oot* with shovel and besom when the cows are turned out to water. The *sock* (urine)[32] runs along the *grewp*, through a hole in the wall, to a *sock-tank*[33] outside. The cows are tied up with a *coo-cheean* (cow-chain),[34] if made of iron, or a *coo-band* (cow-band)[35] if of rope. The latter is a rope with a small *clog*[36] or lump of wood at one end and at the other a *snewse*[37] through which the clog would be passed, thus making a loop round the cow's neck. The *coo-band* is then attached to an iron ring, the *roond-ank* (round-hank),[38] which is free to run up and down a post — a *rudsteeak* (rudstake)[39] — which was fastened to the *boskin*. A *coo-tee* (cow-tie)[40] is used to tie together the legs of a cow given to kicking while being milked. Made of soft rope, this is fastened above the cow's hocks.

The rectangular shape of the normal barn is often modified by an extension of the *shuppon*, the line of the roof being continued over the projecting portion to give room for more animals

[27] [ˈbɛkˌkɒblz].
[28] [ˈfɒðəgaŋ ˈdiu:ə].
[29] [ˈfɒðəgaŋ].
[30] [ˌsnɛk].
[31] [ˈkɔ:fbɒks].
[32] [sɒk].
[33] [ˈsɒkˌtaŋk].
[34] [ˈku:ˌtʃiən].
[35] [ˈku:ˌband].
[36] [tlɒg].
[37] [sniu:z].
[38] [ˈru:ndˌaŋk].
[39] [ˈrədstiək].
[40] [ku:ti:].

or to provide a *meeal-oos* (meal-house)[41] or *provin-oos* (proven-house.)[42] A few *leeaths* in Kettlewell and Buckden have the side wall of the *mew-steead* broken by double doors large enough to admit a loaded wagon. The doors are often sheltered by a porch. Barns of this kind are locally regarded as a particular type of barn more used in Littondale, and a journey up Littondale will soon convince the wanderer of the truth of this.

The names of many of the parts are nowadays often forgotten, but the use to which the barn is put has changed little in modern times. Many of the *oot-leeaths* (outbarns)[43] are now only used for hay, the rearing of beef having decreased; many barns are no longer used and are slowly decaying, whilst the regulations of the Milk Marketing Board have declared the old type of *shuppon* unsuitable for dairy cattle, so that many of these buildings have been modernised. However, the older men still remember the names and I am indeed greatly indebted to Mr. Ben Wiseman and Mr. Jim Horner of Kettlewell, and especially to Mr. Fred Falshaw of Buckden — all over seventy years of age — who have helped me to record them for this brief note.

[41] [ˈmiəlu:s].
[42] [ˈprɒvinˌu:s].
[43] [ˈu:tˌliəðz].

PLOUGHING AND PRESSING WHEAT ON THE WOLDS THIRTY YEARS AGO

(*A Paper read to the Society in the dialect of Langtoft, E.R.*)

By G. J. Goundrill

[Mr. Goundrill's readers will find it useful to note the following spelling conventions: *'a* = have; *ad* = I had; *'an* = than; *at* may = that; *av* = I have; *'e* = have; *ev* = have; *et* = have to; *fa* = for; *fot* = for the; *int*, *it* = in the; *iv* = in; *ot* = of the; *tha* = they; *thal* = they'll; *tha's* = there is; *tha'r* = there are, they are; *wa* = we, we have; *wo* = our; *wit* = with; *ya* = you; *ya'll* = you'll; *yav* = you have. (Edd.)]

During the past eight years or so that I have been a member of this Society, we have had classical scholars on this platform, B.A.'s, M.A.'s, B.Litt.'s, B.Sc.'s and so on. I see they haven't put anything after my name; so I better tell you my qualifications. I am a V.C.S.: Village Council School. It is hearing the real scholars speaking that has given me courage to stand up here and speak to you. They have far more words to choose from than I, prominent amongst them being "Er," "Ah," and "Um," which they use when stuck for something to say next. The dialect-speaking countryman, with fewer words at his command, either lapses into a brief silence or says, "Ah meean t' saay, ya knaw wat ah meean, an the thing's as clear as dayleet."

My talk this afternoon is based on horse ploughing thirty years ago, when the tractor was a novelty. This innovation was heartily condemned by the old hands thus: "Thal paddle t' land that 'ard, it'll grow nowt, you'll see." Well, what have we seen? We have seen British Agriculture go forward by leaps and bounds, with every tractor implement and attachment that a farm requires. To mention a few: the first that comes to mind is the combine-harvester. This has led to the installing of drying plants, which come under two headings, grain-driers and hay-driers. The latest models of tractors are

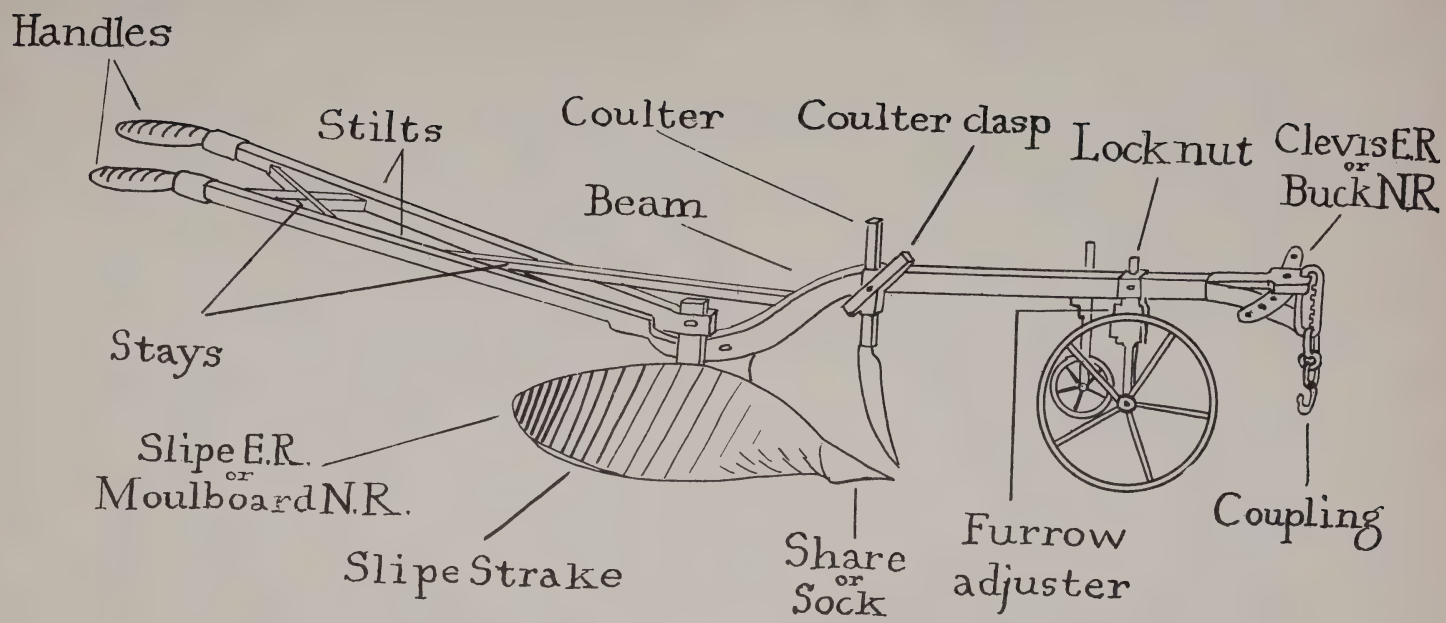
fitted with hydraulic-lift attachment. This makes for easier turning on the headlands, since the implement is easily lifted out of the ground and is also " shorter coupled ". The tractor drag-plough has already been out-dated by the new hydraulic-lift plough. Other modern farm equipment consists of *muck-loaders*, *muck-spreaders*, potato-planters, potato-harvesters, beet-harvesters, pick-up balers for hay and clover as well as straw behind the combine, pick-up loaders for hay and silage crops, milking-machines, sterilising plants and other modern dairy equipment. The poultry branch, always a pioneer, has made equal progress with the other branches of the industry. The feeding of land and live-stock has made terrific headway, and we consequently get greater yields per acre, more milk, bacon meat and eggs. Yes, the farmers have made money and my sentiment is, " Good luck to 'em, th've won it." The pioneering spirit is still alive in the men with the muck on their boots. Suppose our railways had advanced equally with farming: steam trains would now be as scarce as steam threshers.

At the recent Bradford meeting I heard a lady lament that there wasn't enough dialect in the papers that had just been read. Well, madam, now that they have got me *peeaked* up here, you may get more than you can understand if you are unacquainted with the dialects of the East and North Ridings. I therefore propose to speak slowly and distinctly so that you may all get the meaning and appreciate the full flavour and intonation of real Yorkshire dialect, i.e. from the East Riding and Cleveland.

Yal see fra t' bit a paper yav 'ad sent wat az gine t' talk aboot. Yal see av gon bak thotty year 'kos ah thowt if a record o' this is kept, it wad be mair interestin i' seventy years taame than tis noo. Thal be able t' say " What a carry on tha 'ad i' awden taames."

Tha's a cunundrum at runs " A riddle, a riddle, a farmer's fiddle, wick at beeath ends, an deead it middle." Yal all knaw wat that is, at onny rate, meeast o' ya. Fa them at dizzent, its a pair o' hosses, a plew an a fella. For me illustration, az gine t' tak a laatle Waud farm of a 'underd an fifty yakker or theeraboots, wheer tha wad run a double-decker plew and a sing-le 'n. It wad recken on a faave-'oss spot.[1]

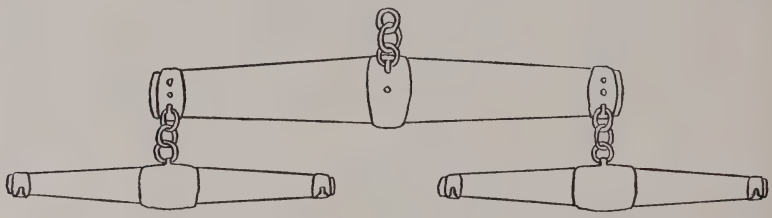
[1] On the Wolds small places of 5 or 6 acres would be termed a " lotment." A small-holding of 40 to 50 acres would be a *tweea 'oss-spot*, i.e. a two-horse spot. Roughly speaking, 4 horses were required for each 100 acres of arable; thus 500 acres was a 20 'oss-spot.



SINGLE-FURROW HORSE-PLOUGH

Seea, afoor wa can start plewin, wa sal et 'e t' arvest saaded up, all stacked an theeaked or 'apped doon. Thal 'a been a thresh for a bit o' streea an caff, an a bit o' 'oss corn. An mebbie a week's muck stabbin, afoor wa can start. Pleeaves'll 'a been put away, wit slipes greeased, an thal nobbut want 'awf a day's plewin iv a bit o' teeaf stubble t' breeten 'em up.

Mebbie ad better describe t' tattle afoor wa start, takkin t' sing-le plew fost (see t' diagram opposite). Thas t' beeam, breeast, slipe, sock, cooter, wheels an shanks, shank clasps, straikes, stilts and aaeles (i.e. wooden 'annels). Then at frunt end, tha's clevis or buck. Hung it clevis is a fower-link cheean fa cuplin tit draughts. T' this ya cuple cobbletree, or rocktree, an tweea swing-le-trees, and tweea pair o' lowse



YOKES FOR SINGLE-FURROW PLOUGH

traces. (T' cobbletree's top bar int diagram ot yokes, above, an tweea bottom 'ns is t' swing-le-trees.) Traces'll be all ov a lenth, at end wheer tha 'ing on trace yuk ot yams. Thal ev fowr a faave bigger links for adjustment and lenth If yaa 'oss is a bit keener 'an t' tuther, ya can 'ing it a bit lang-er. Iv each trace tha's a torret t' prevent 'em gettin snock-snaaled (i.e. cottered up or twisted).

All t' gearin 'osses ez on is 'elters, blinders an barfins, an a pair o' strings. Leetly geared, tha keep cool, speshlins if their bellies ez been clipped oot. Ower cool on a cawd mornin, tha want t' be off afoor ya can get 'm 'ung on.

Tweea forra decker-plews ev an extra beeam, connected tit tuther beeam, wi' sum thick threaded bolts. T' this beeam, tha's an extra breeast an slipe, an coolter. This plew ez its wheels a lot strong-er an' eavier 'an t' sing-le plew, an taks three 'osses t' pull it. Its three-oss yokes ar meeade o' metal. It raads steadier 'an a sing-le plew, an wen proply set, is a grand tool t' plew wi'. It weighs aboot three 'underdweyte.

Seeah yaa breet mornin, ah get orders t' tak Dick an Tommy, an set riggs it seeds fa wheeat sawin. Seeds field's been mucked, an ad sheep off 't for a bit t' let it get a bit o' top on t' plew in. As it 'ad been wots, under-sawn wi seeds on *tonnop land*,[2] t' oad forr 'ooals didn't show t' set riggs in. Seeah, wi et ev a fresh set oot.

Seeah wa tak three nice thin fencin steeaks, an tie a bit o' white cloot roond top on em, seeah at tha'r better t' see. Noo off wa gooa, t' yoke up tit sing-le plew. Cuple osses togither fost, each 'eltered tit tuther's yam ring, takkin care at tha'r eaven (neea couplin band). Next, on wit strings, an traces last. T' move fra t' stubble tit seeds field, we et let wheels doon t' lift plew oot ot grund fa travellin. Its a awkard-shaped field, wiv a few *gairins*[3] at far saade. We sal want a heeadland all roond, seea as way can thraw it oot tit 'edge all roond. Fost rigg, then, al want t' be faave yards fra this 'edge, as t' riggs ez t' be fotty yards apairt. Ah ties me 'osses tit gate, an away ah gooas wi' me steeaks. A thod ot way up field ah mesures me fost fifteen yards fra t' 'edge, and sets up me steeak. Aboot a thod ot waay fra t' top end, ah measures up ageean an sets up me second steeak. Then a gooas reet tit far end, an sets me thod steeak, deead iv a laane wit tuthers. Whaal ah's at top end, ah gets a few bits o' sticks oot ot 'edge, an sets 'em up faave yards fra t' 'edge fa runnin a 'eeadland mark. Back ah gooas t' me plew, an pulls wheel shanks up tit chalk mark ah 'ad wen plewin t' stubble. Ah sets me forra tiv as near eight inch as ah can guess, then carefully adjusts 'osses 'elters tit proper lenth, an t' strings an all. Ah puts me clevis cheean int natch fair fot beeam end, and draaves on an laanes me 'osses an plew up as fair fot steeaks as ah can, an say "Wheea!" Next, an wriggless pleaf till t' beeams point in fair fot steeaks, an tells 'osses "t' cum ower a bit," till t' steeaks an t' cross[4] it 'elters is eaven. Then ah sez, "Reet, gooa on."

Noo it's me job t' keep me eez glewed tit fost steeak an t' cross it 'elters; an stedy t' plew an gaade t' 'osses wiv gentle

[2] *Tonnop* (i.e. turnip) *land* is ploughed very lightly or shallow. Where the furrow has been taken up it gets harrowed out level and thus cannot be found in a seeds field. The old furrow in a wheat stubble is easy to find and the *riggs* are set in it.

[3] A *gair*, or *gairing* is a triangular piece of land in the corner of a field that cannot be ploughed along with the rest.

[4] The two horses pulling a plough are "halter-coupled," i.e. the halter of one is attached to the other by running a rope from underneath the chin of one to the hame ring of the other's collar. The ropes cross each other. The ploughman must get the point of intersection in line with the *steeaks* (stakes).

pressure on t' strings. Ah wauve[5] 'ere, an ah gee-back theer. If t' second steeak cums i view, ahs gettin a bend in. Doon gooas fost steeak pulled doon wit 'elters, an on wa gooa tit next; doon it gooas, an just anuther fifty yards tit last. Doon sha gooas, an " whea!" Ah relax, get me wind an lewk back t' see if it's streight. An theer 'tis, t' fost forr as streight as a ribbin fa tweea 'underd yards. " Why, blaw it!, tha's a field-moose sat atop ot forr at yon end waggin its tail."

Wa noo tonn gee-back[6] and set wo clevis tit reet, t' mak plew run left a bit, bekos wo farsaade 'oss'll noo walk doon t' forra, an wa want t' clap anuther forr on top ot fost 'n. This'll stop onny green stuff growin thru t' rigg top. Gettin pleeaf stuck in, ah get steeak, an stannin back tit rigg, lewk square across t' field an mak a bee-laane fotty yards fair for a tree, a bush, or a big lump o' faudyard muck. At fotty yards, ya stick t' steeak up, an seea on wit tuthers, till ya back at startin spot. An noo ya set anuther rigg, an seeah ya gooa on till ya get acros t' field, wi' all t' riggs set.

As ah been settin me riggs, ah been puttin bits o' markers up for me 'eeadland marks, an ah noo run them oot. T' finish me riggs off, ah clap anuther forr on tiv each, up yan, an doon anuther. An tha noo riddy t' start wheeat sawin.

Well noo, wa'r riddy to mak a start, an wa yoke up three 'osses it decker ant two awd meears it press.[7] Off wa gooa for aboot twenty yards and then stop for a check up an adjustment fa depth o' forras an width; an set cooters t' cut cleean just a bit afrunt ot sock point, an a bit t' land saade. Noo we ev anuther gooa, an if all gooas weel, we keep nappin on till wa getten rum t' pass; an then ah stops an tonns me plew draughts tuther way roond. Noo asteead ov 'evvin two 'osses walkin on t' land, ah 'a yan on t' land, middle 'n it forr 'ooale, an t' offinder[8] on t' plewin fa paddlin t' wheat doon solid. This

[5] Turning left (see *hauve* v.[1] in Wright's *English Dialect Dictionary*, Edd.).

[6] Turning right.

[7] *Press-drills.* These consist of a seed box set above cast-iron wheels, which have a deep bevel under an inch rim. These are adjustable to fit the plough seams and press the ground down. The seed falls down spouts into the tracks made by the sheaves. Another wheel is offset and runs on the unploughed land. The press has a pair of shafts for the horse, which walks in the furrow. The other horse is hung to a swingletree and walks on the ploughing to paddle the wheat down. These presses are of various sizes, a two-sheaf being the smallest and the one used in this case. A straight tooth harrow is hung on behind to cover the seed.

[8] For yoking 3 horses, you have a *kibbletree*, a *cobbletree* and 3 *swingle-trees*. Two swingle-trees connect with the cobbletree, which in turn connects with the end of the kibbletree. The *offinder* is the odd horse whose swingle-tree connects with the other end of the kibbletree.

meeans rammin clevis cheean fother tit reet t' mak plew run proply. Fra noo on, th's nowt tiv it but just straadin on behint t' steady t' plew an keep it streight. Wheer land's a bit deeper an sucks a bit, ya 'odd off a bit, seea as nut t' get a bend in. 'Osses gans wi' the'sens, ya nobbot et steer 'em roond ends. Be noo, yal ev a 'underd seagulls tight at yer 'eels, gobblin worrams and sykelike, yellin an screeamin, an twistin an twaanin all roond ya. Ya nivver knaw wheer t' next big white blash 'll land. Wen ya gan fa ya dinners, tha all sit iv a 'eeap it middle ot field wi ther 'eeads tit wind an wait for ya cummin back. Be three o'clock, tha'r full up an gan an sit like a fello' huddled up wi' bellywark. When wa get fost rigg plewed up (that's ten yards at each saade!) wa gan tit next.

Next rigg hes t' be plewed up noo ten yards eether saade. Noo we ev a piece twenty yards waade betwin t' riggs, an this is called a thrawin-oot piece. Up t' noo wiv bin gee-backin roond riggs and this is wheer wa start wauvin roond thrawin-oot bit till it gets ower narro' t' pass yan anuther. As ah cum doon t' left saade, ah run laatle wheel (that's yan ont land!) a bit leeter. Seea asteead o' plewin t' last forra full depth, it's nobbot 'awf as deep. Wa gan gee-back noo, roond rigg until wa nobbut ev yaa green full forr left, and that 'awf a yan. Last taame up clears these tweea, an tha's nobbut a narro' forr 'ooale left. This then is knawn as takkin t' forr up. Wa can gan on wit rist ot field without onny mair comment till wa get tit gairins at far saade. These wa can run off wi riggs, nut sa far appairt, or put 'em all intiv ya thrawin-oot bit, which ah propose t' deea, t' seeav a lot o' short awkard tonnin an runnin teeam-forr[9] doon t' 'eeadland. (*Teeam-forr* meeans " travellin withoot plewin." We saay a fello' suckin at a pipe without a leet is smeeakin *teeam-forr*).

Noo wa et finish off t' gairins an t' 'eead-lan's. All t' gairs, or gairins, is putten intid last thrawin-oot piece, and run off, leeavin a faave-yard waade bit all t' way up t' field. This is wheer wa finish off and tak last forr up. Noo t' plew an saw t' 'eeadlands, wa gan reet roond field tonnin t' forra ti t' 'edge. (Tuther way roond's plewin t' 'eeadlans off). Well, noo wav finished an can leeave it i' God's 'an's t' produce us a crop.

[9] *Teem-forr* is literally " toom-furrow," i.e. empty furrow. (*Toom* is from O.N. *tómr* " empty." See E.D.D. sub *toom*.Edd.).

At spring it'll get a bit o' salt an nitre, an be rolled doon wit slape roller. Thal be a few thissles t' chop oot, an then if it's a faane harvest, all 'll be weel. Aboot seventeen months efter wa wer sawin it, it'll be gooin thru t' thresher. Gum, its a lang waale t' wait fot brass!

THE OLD TEXTILE WORKER

Ah've powled through mulegates up to t'knees
    i brokken ends an fluff;
Ah've fettled t'cairds i t'scribblin oil
    til t'greease gate through to t'buff;
Ah've treddled t'sheds thra morn to neet, i
    booits worn daan to t'welts;
Tubed-up spindles; looaded creels; splahced
    rim rooapes; mended belts.

Ah've slopped i t'sooap i t'scaarin oil;
    an chooaked i t'dye oil's stinks;
Trullied t'beeams thra t'warpin frames to
    t'looms on flooars lahke skatin rinks.
Ah've trodden t'blend i t'teeasin shed,
    chucked in t'shoddy, watched it fall;
Steeamed t'bobbined weft for t'shuttles, ar,
    an tewed wi th'healds, an all.

Ah've hugged full pieces on mi rig as heavy as
    mesen;
Hawked cops abaat i t'crutch o th'airm til
    Ah could hardly sken.
Ah've piecened; wovven; fettled; teeased; an
    worked i t'jerry oil;
An once - when they wor fast for men - Ah shooled
    ten ton o coil.

Ah've whistled at mi wark, an sung; dreeamed monny
    a rooasy dreeam:
Thar on thi own i them mad oils o noise an stink
    an steeam.
An when at last it's ovver, an tha's getten
    t'pension book,
An tha sits up theer on th'hillside, an tha gi'es
    th'owd mill a look,
It caps thee yahr tha's managed it, to strackle
    through to th'end
Baaht deein off, cuttin thi throyt, or traipsin
    reight raand t'bend.

W.R. GORDON ALLEN NORTH

CRAB AND LOBSTER FISHING AT STAITHES IN THE NORTH RIDING.

By Mabel S. Tindall, M.A. (Leeds).

It was in the midsummer of 1947 that I first became acquainted with the crab and lobster fishing industry of Staithes, in the North Riding of Yorkshire. The days were hot, the nights warm, and the sea was calm: conditions generally were favourable for the first sea-going ventures of a land-lubber and town-dweller like myself. At 2 a.m. one morning I awoke and wrapped myself up in several layers of coats, socks and gloves, adding wellingtons and a macintosh to complete the ensemble. When I reached the beck where the fishing-boats were moored it was still pitch dark, and I could scarcely see the smooth, inky water. The three fishermen — Mr. Harrison, Mr. Willie Verrill, and Mr. John Porritt — who had kindly said that they would teach me how to catch crabs, quickly steered the *coble*[1] out of the harbour, and immediately afterwards began to prepare for the morning's work.

First of all the men put on *wide-knee'd breeches*[2] and oil-slops, and then began to cut up the *bait*[3], which is generally a coarse fish called a *gurnard*.[4] The bait is stored in the *pickle-barrel*,[5] and the *loose-thoft*[6] (or thwart) is then removed to leave the area amidships empty and ready for the crab-pots.

The men sight the fleet of pots by means of the *cork-bunch*[7] or marker-buoy, to the stick or *start*[8] of which a small flag is fastened. A *fleet*[9] comprises 54 pots, which belong in

The etymologies given in the footnotes are taken from the *Oxford English Dictionary* unless otherwise stated, and the abbreviations are those in normal use.

[1] [ˈkɔbl̩] 'coble', a small heavily built open fishing boat (Cp Welsh *ceubal*).

[2] [ˈwa:dˌni:d brɪtʃɪz] 'wide-knee'd breeches'.

[3] [beət] 'bait' (ON *beit*).

[4] [ˈgenit] 'gurnard' (var. of Fr *grognard*, from *grogner*, cp Fr *grenaut*).

[5] [ˈpɪkl̩ˈbaril] 'pickle-barrel'.

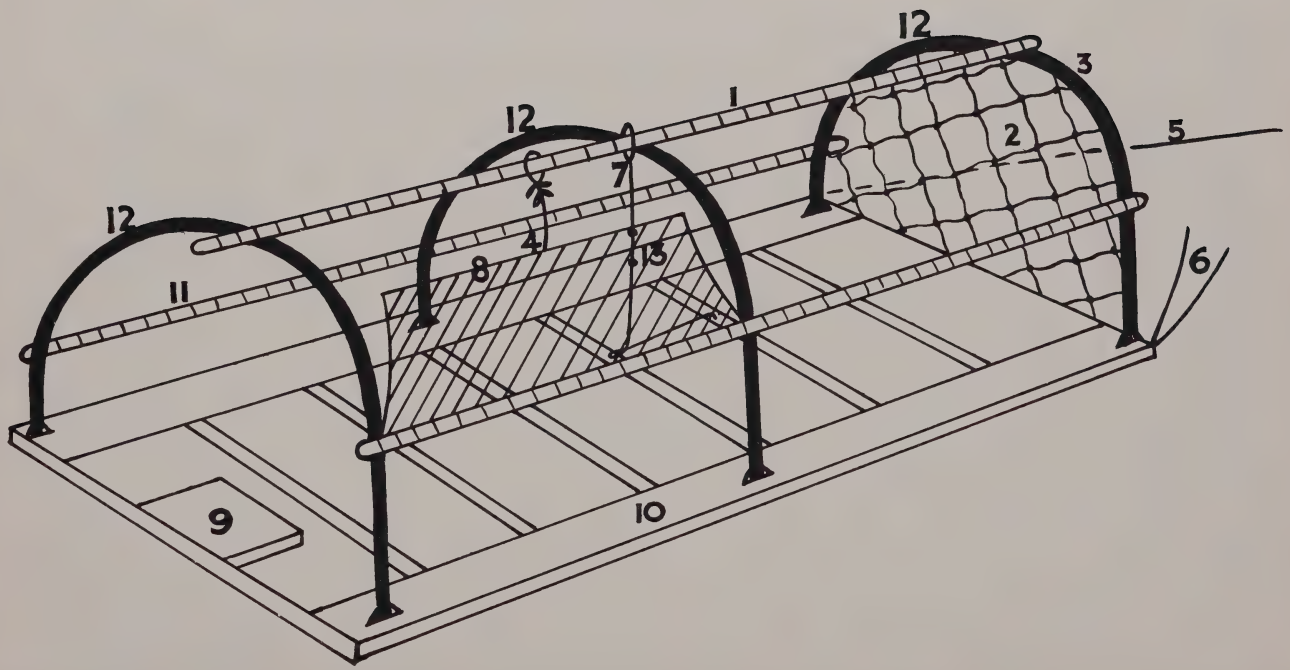
[6] [ˈlaus ˈθɔft] 'loose thoft' (ON *lauss*, *lǫuss*; OE *þofte*).

[7] [ˈkɔlkˈbunʃ] 'cork bunch'. This expression illustrates the possibly unique Staithes sound-change of *r* to [l] before [k]. (OSp *alcorque*, and *bunch*, which is of onomatopoeic origin).

[8] [sta:t] 'start' (OE *steort*).

[9] [fli:t] 'fleet' (OE *flēot*).

THREE-BOWED CRAB POT
OR "FLAPPER"



sequences of three to each of the three members of the crew. This arrangement prevents any one man from suffering disproportionately if part of the line be lost. The pots are *bent*[10] on to the line during the hours ashore.

The fleet is made up of various parts, of which the first to be *haled*[11] is the *eeks*,[12] ten *fathoms*[13] of fine rope to which the fifty fathoms of heavier *pot-tow*[14] are fastened. Pieces of cork are lashed to the tow. These are called *lightnings*[15] and they bob up and down on the surface of the water, showing the direction in which the fleet is lying. Next, the pots themselves are haled. They are caught with the *clep*,[16] or short hooked stick, and the haling is made easier by bringing the pot-string over a wooden *roller*,[17] which is hung over the *waling*[18] or side of the coble. The crabs and lobsters, claws snapping viciously, are skilfully snatched from the pots, which are then re-baited and stacked ready for *shooting*[19] again.

Besides the profitable crabs and lobsters other fish often find their way into the pots, such as the *dogger*[20] or inedible green crab, the *jackass*[21] — an emaciated little bright-red lobster (the eatable variety is blue-black before boiling) — the *nannicock*[22] or over-small lobster, and the *thorn*[23] or star-fish. In addition certain of the real crabs and lobsters have special names: the large male crab is a *leamer*,[24] and a fish that has lost its great claws is called a *miffy*.[25].

[10] [bent] ‘ bent ’ (OE *bendan*).

[11] [eəld] ‘ haled ’ (OFr *haler*).

[12] [i:ks] ‘ eeks ’ (OE *ēaca*).

[13] [ˈfɔdm̩, fɔdn̩m̩] ‘ fathom ’ (OE *fæþm*).

[14] [ˈpɔtˈtau] ‘ pot tow ’ (LOE *pott*; 2nd element perh f ON *tog*, *taug*).

[15] [ˈli:tninz] + [liətninz] ‘ lightnings ’ (f Angl. *lēht*, *liht*).

[16] [klep] ‘ clep, clip’, (f *clip*,v[1]; OE *clyppan*).

[17] [raulə(r)] ‘ roller ’ (OFr *roler*).

[18] [ˈwiəlin] ‘ waling’, the top of the coble (OE *walu*).

[19] [ʃiətin] ‘ shooting ’ (from OE *scēotan*, with change of stress from *e* to *o* in OE).

[20] [dɔgə(r)] ‘ dogger ’ (perhaps f OE *docga* + *er*).

[21] [ˈdʒakas] ‘ jackass ’ (unrecorded).

[22] [ˈnaniˌkɔk] ‘ nannicock ’ (of obscure origin).

[23] [θuən] ‘ thorn’, starfish, (OE *þorn*).

[24] [ˈliəmə(r)] ‘ leamer ’ (unrecorded).

[25] [ˈmɪfi] ‘ miffy ’ (unrecorded).

When the whole fleet has been haled the coble turns away to a new ground and shoots it afresh, then hales a second fleet in the same way. Occasionally the coble may have to *tide*,[26] i.e. to wait for the tide to ease before lifting the pots; or perhaps the men will underrunlift the pots to examine them without taking out the catch. But nearly always the boats are back in harbour, their work finished, by midday.

Many of the words I learnt in Staithes were, however, concerned not with any one fishing process, but with things that affect all fishermen alike — the tides, the winds, and the skies; for in spite of the ministrations of the B.B.C. and the Air Ministry, the age-old weather-lore and language have not been forgotten, and the old hands still foretell the weather by looking at the clouds and the sea.

A really choppy sea is said to be *breaking cowl-press*[27] (heavily), but a less jumpy sea is only *jaupy*,[28] and whenever white crests appear they are called *lippers*.[29] In contrast a calm sea is *lownd*[30] (a word of Norse derivation), and the sea which perhaps proves more disturbing to the landlubber than any other — the long rolling swell — is a *nasty set*.

The winds come in for at least as much comment. A veering wind is *broader*,[31] or it is *goling*,[32] and if in particular it is turning to blow off the land it is *innering*.[33] A gusty wind, blowing in all directions, is either *squally*[34] or *loose*,[35] and this type of day is aptly called shabby. A good breeze, but a safe one, is simply a fresh wind, a N.N.W. wind is called a *broad wind*, while a really strong wind is a *gale*.[36]

Some of the expressions for calm weather are most attractive.

[26] [ta:d] ' tide ' (v) (from OE *tīd*, sb.)

[27] [ˈbriəkin ˈkaulˌpres] ' breaking cowl-press ' (OE *brecan*; cp. EDD sv *cowl*, sb³ and v¹ ' (to strike) a heavy blow '; ME, OFr *presse*).

[28] [ˈdʒaupi] ' jaupy', choppy (echoic; 16th-century spellings in *au*, *aw* suggest an origin *jalp*–).

[29] [ˈlɪpəz] ' lippers ' (f *lip*, v¹, perhaps a frequentative of *lap*, v).

[30] [laund] ' lownd', calm (see OED sv *lown*, adj.; 19th C.) (f ON **lugn*).

[31] [ˈbriədə(r)] ' broader ' (f. OE *brād*).

[32] [ˈgu:lin] ' goling ' (see OED sv *gole*, sb², ' whirlpool', AFr *gole*).

[33] [ˈɪnərin] ' innering', (OE *inne(r)ra* + -ing).

[34] [ˈskwa:li] ' squally ' (imitative).

[35] [laus] ' loose ' (ON *lauss*, *lǫuss*).

[36] [giəl] ' gale'.

The sea may be as *calm as a clock*,[37] when the wind has *fallen away*,[38] or *fallen nice and snug*;[39] and when the gentle night wind veers to blow off the land it is said to *sleep out*.[40]

There are few words in Standard English to describe skies and clouds compared with the large numbers which exist in the dialects. In Staithes I learnt words describing many kinds of clouds and foretelling various types of weather. Some of the words described cloud-formations which the landsman scarcely realises exist. Such a term is *henscratch sky*[41] — a sky with high, wispy, patchy evening cloud. *Noah's Arks*[42] are long bands of cloud lying from east to west and foretelling fine weather. When the sky is cloudlessly blue, *there's not a mote in the sky*[43]; in contrast, a good thick mist is *thick as hogwash*,[44] *thick as guts*,[45] or *dark as a hedge*,[46] and a finer mist is a *fret*[47] or a *roke*.[48] When the sun shines waterily through cloud, the fishermen say "the sun's like an old *swatch*."[49] This is a word which, so far as I know, is not recorded in the *OED*; moreover, no one in Staithes knew its precise meaning. Apparently it is used only in this expression, so that it would be interesting to know if it has been met with in other dialects. A really forbidding sky is *grue*,[50] and the strange bars of light across the sun which foretell bad weather are *sun-dogs*.

[37] [ˈkɔ:m əz ə ˈklɔk] 'calm as a clock'.

[38] [ˈfɔ:ln əˈweə] 'fallen away'.

[39] [ˈfɔ:ln ˈnæɪs n̩ ˈsnug] 'fallen nice and snug'.

[40] [ˈsli:pˌlu:t] 'sleep out'.

[41] [ˈenˌskratˈskæɪ] 'henscratch sky' (*scrat* is from EME *scratte*, cp MSw *kratte*; the English word may be an alteration of **cratte*, OE **scrattian*.

[42] [ˈnɔəz ˈa:ks] 'Noah's Arks' (OE *earc*).

[43] [nut ə ˈmɔ:t ɪ ʔt ˈskæɪ] 'not a mote in the sky' (OE *mot*).

[44] [ˈθɪk əz ˈɔgˌwef] 'thick as hogwash' (*wesh* is from NME **wesche*).

[45] [ˈθɪk əz ˈguts] 'thick as guts'.

[46] [ˈda:k əz ə ˈedʒ] 'dark as a hedge'.

[47] [friət] 'fret', sea mist (perhaps f. OE *fretan*, v).

[48] [rɔ:k] 'roke', sea mist (probably of Scand. origin).

[49] [sweətf] 'swatch' (exact meaning unknown by Staithes dialect speakers. The meaning of the OED word *swatch* is "the foil of a tally". Possibly the comparison of the sun with a silvery coin is meant. The origin is unknown). [But Wright *EDD*, records the word, viz. *swaitch*, which is recorded only for North Yorks. It is here defined as 'a piece of wicker-work like a basket bottom on which the coiled and baited fish-lines are carried to the boats, and the wet lines brought home'. The etymology of the word is undetermined, but the aptness of the simile is clear. Edd.]

[50] [gru:] 'grue', foreboding. (see EDD sv. *grue*, adj. 'cold and raw', and OED sv *grue* sb[5] 'ice in flakes', cognate with OHG *grûen*, Du *gruwen*).

As one would expect, much of this traditional knowledge has been preserved in rhymes and proverbs,[1] handed down through the generations of fisher-folk. Here are one or two sayings concerning winds:

1. *Southerly wind and an ebb tide*
   It's more than flesh and blood can bide.
2. *Northerly wind, darker it keeps, better it would be.*
3. *East-north-east*
   Is neither fit for man nor beast.

No one likes midges, because they bite, but sailors dislike them even more because their presence foretells rain:

4. *The keener the midges the nearer the rain.*

On the other hand, sailors can be optimists, and they will say:

5. *A north-west (sky) bright as big as a sheet,*
   No sails will take no harm to-night.
6. *If the sun sets bright on Thursday night*
   There'll be a northerly wind by Saturday night.

Finally, there is the Staithes version of the well-known rhyme:

7. *Red sky at night, sailor's delight;*
   Red sky at morning, sailor's warning.

It is a great pity that this occupational dialect is doomed to die out within a few years from now. Only lately I have heard that one of the three remaining full-time fishing crews has had to abandon its coble for the greater financial security of the iron-works at Skinningrove, a little further up the coast; indeed, one may fairly say that the real fishing industry

[1] Phonetic Transcriptions of the Weather-Rhymes:—

1. [ˈsuðəli ˈwɪnd n̩ ə ˈeb ˈta:d ˈɪts ˈmee nə ˈfleʃ n̩ ˈbliəd kn̩ ˈba:d].
2. [ˈnauðəli ˈwɪnd ˈda:kər ɪt ˈki:ps ˈbetθər ɪt əd ˈbi:].
3. [ˈiəst nauθ ˈiəst ɪz ˈni:ðə ˈfɪt fə ˈman nə ˈbiəst].
4. [ˈki:nə t ˈmɪdʒɪz ˈniərə t ˈreən].
5. [ə ˈnɔrwest ˈbri:t əz ˈbɪg əz ə ˈʃi:t ˈnɪə ˈseəlz l̩ ˈtak nɪ ˈa:m təˈni:t].
6. [ɪf t ˈsun ˈsets ˈbri:t ɔn ˈθɔzdə ˈni:t ɪtl̩ bɪ ə ˈnauðəli ˈwɪnd əfuə ˈsetədə ˈni:t].
7. [ˈred ˈskæɪ ət ˈni:t ˈseələz dəˈli:t ˈred ˈskæɪ ət ˈmuənin ˈseələz ˈwa:nin].

at Staithes is already dead. For what are one or two cobles compared with the great fleet that once used to set out every night, and which gave employment to the whole village? Yet the qualities which enabled these people to battle with the sea for their livelihood have not left them; they still preserve the independence, the sense of humour, the spirit of helpfulness, which their former occupation demanded, and which make their friendship such a privilege and pleasure to-day.

THE VOCABULARY OF THE STAITHES CRAB-POT.

The pot is made of hazel [ɛzl], and may have either three or four bows. It is covered with netting or braiding [briədin] of creosoted string.

[ˈtɔp ˌstɪk] ' topstick.'

[briədin] ' braiding ' (OE *bregdan, brēden*).

[ˈɛnd ˌstɪk] ' end-stick ' or bow.

[ˈdiəˌbanz] ' door-band ' (OE *duru*; ON *band,* used in Staithes instead of string).

[bra:dl] ' bridle ' (single rope of pot). (OE *brīdel*).

[st̩θrɔp, st̩rɔp] ' strop,' double rope of pot, by which it is bent on to the pot-string (OE *strop*).

[ˈbɛət ˌband] ' bait-band,' doubled vertical string in pot to hold bait). (ON *beit*; ON *band*).

[diə(r)] ' door ' which opens to let out the catch.

[ˈbalis] ' ballast,' to hold the pot firmly on the sea-floor (Sw, Da *ballast,* f older *barlast*).

[sa:dz] ' sides,' thick wooden laths on long sides at base (OE *sīde*).

[ˈsa:d stɪks] ' side-sticks,' long side hazels.

[bauz] ' bows,' hoops of pot (OE *boʒa*).

[ˈsla:d ˌband] ' slide-band,' double knot holding bait in bait-band (OE *slīdan*).

[spu:t] ' spout,' *tunnel* made of braiding in the side of the pot, through which the crabs get into the pot. This is not shown in the diagram (ME *spowte,* cp. Flem. *spuyte*).

[ɛzl] ' hazel,' of which the bows are made (ON *hesli,* OE *haesel*).

THE TERMINOLOGY OF THE BEER BARREL AT QUEENSBURY IN THE WEST RIDING

(*A paper read at the Bradford meeting of the Yorkshire Dialect Society on 12th December*, 1953)

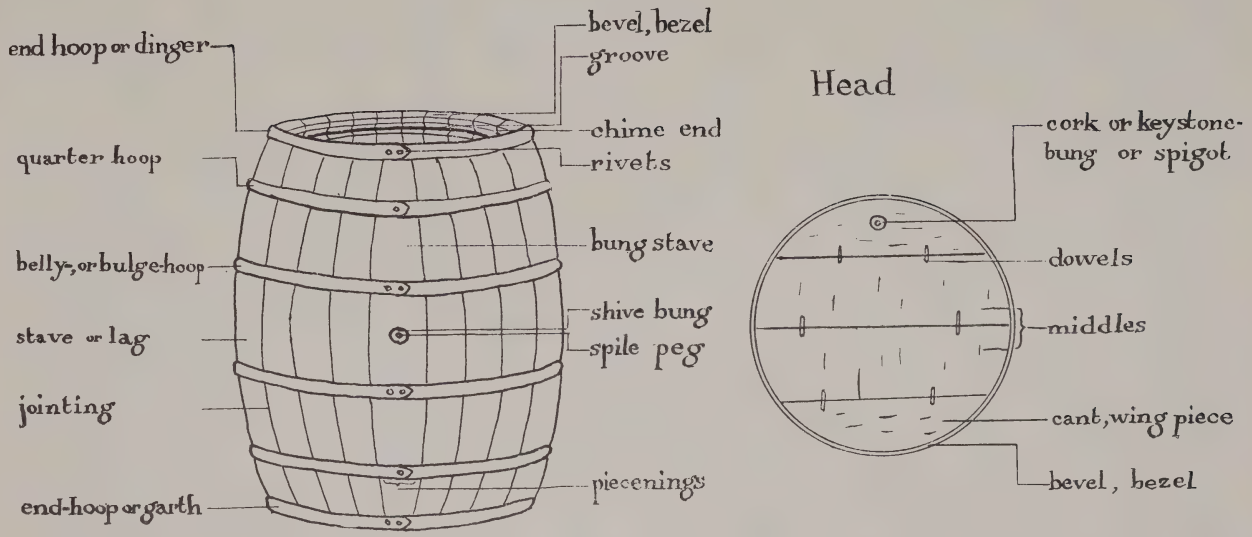
By Pamela J. Ambler, B.A.

So far it seems that no investigation has been made into the dialect of coopering, and my own work on the subject has been limited to the terminology of the beer barrel. While I was studying the dialect of Queensbury for my B.A. thesis, my attention was drawn to coopering by one of my informants, Mr John Hardy, aged seventy, a native of Queensbury and a retired cooper. I then spent several hours in the cooper's shop at Hey's Brewery in Bradford, watching Mr Albert Rayner and an apprentice cooper making and repairing beer barrels. Fortunately, Mr Hardy still retained all his coopering tools, which he has since given to the Abbey House Museum at Kirkstall, and I was thus able to study and draw them, as well as learn their local names from him.

To make a beer barrel, the cooper,[1] tubber[2] or tubthumper[3] takes about twenty staves[4] or lags[5] of, preferably, Russian Memel oak. First they are backed with the flat knife[6]; that is, the back of a stave is tapered towards each end; and then they are hollowed with the hollow knife.[7] Earlier, when barrels were made completely by hand, the backing and hollowing were done on a large frame, a mare,[8] but with the advent of machine-cut staves, this has largely passed out of use. After backing and hollowing the staves, the cooper joints them on a jointer,[9] a large plane about six foot long which remains on the floor while the wood is worked up and down on it. On the jointer the ends of the staves are made narrower than the middle, and the sides are shaped so that they will fit together tightly when the barrel is made.

[1] [ˈkuːpə] "cooper." ME *couper*, of LG origin.
[2] [ˈtʊbə] "tubber." From ME *tubbe*.
[3] [ˈtʊbθʊmpə] "tubthumper."
[4] [steːvz] "staves." ME *stāves*, OE *stafas*.
[5] [lagz] "lags." ON *lǫgge*.
[6] [ˈflatnɑˑˈf] "flatknife." ON *flatr* + OE *cnīf*.
[7] [ˈɒlənɑˑˈf] "hollow knife." OE *holh* + OE *cnīf*.
[8] [mɛə] "mare." OE *mere*.
[9] [ˈdʒɔɪntə] "jointer." From OF *jointe*.

Terminology of the Beer Barrel at Queensbury



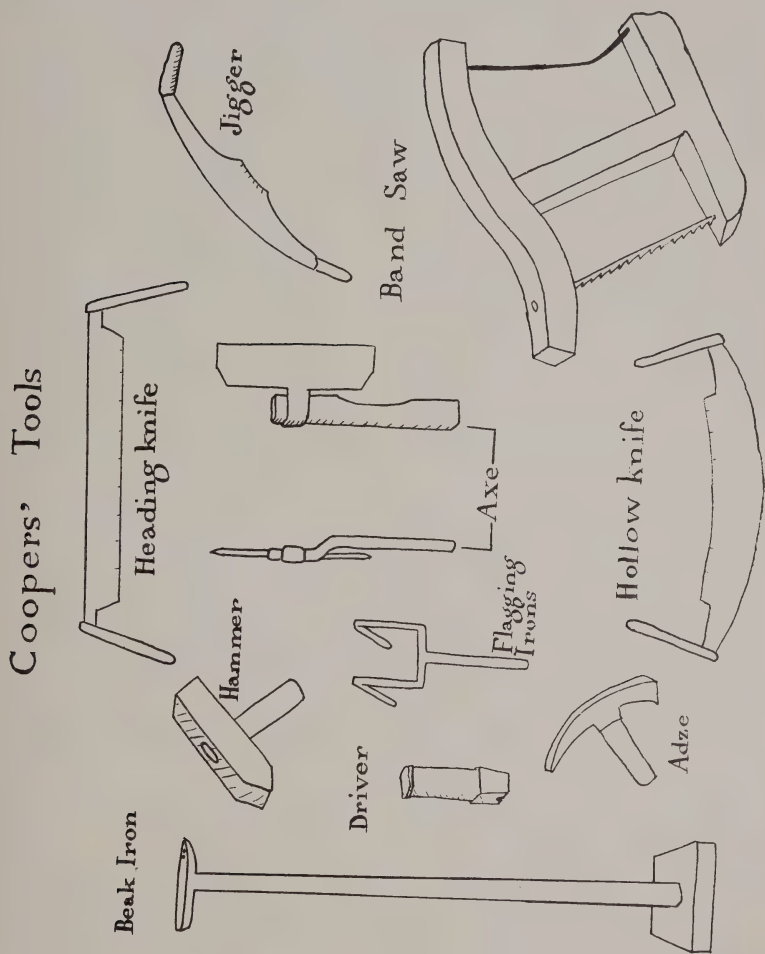
When all the staves have been treated in this way, the barrel is reared up[10] and begins to take on its familiar shape. The staves are placed pointing downwards into a hoop, called the dinger[11] by Mr Hardy, and the rearing-hoop or plate hoop[12] by Mr Rayner. Next are added the wooden truss hoops,[13] the belly hoop[14] or bulge hoop,[15] and the quarter hoop,[16] which are all driven on with the hammer[17] and driver.[18] The barrel is then turned upside down and placed over a cresset,[19] a small fire in an iron frame, to warm the wood and make it pliable. Nothing must be burnt in the cresset but oak, since any other wood might "taste" the beer, that is, might spoil its flavour. When the cask is thoroughly warmed, the other truss hoops are added, and each end is bevelled,[20] that is, it has a bezel[21] cut in with the adze.[22] Mr Rayner first topped each end with the topping plane,[23] a small curved plane about nine inches by three.

The parts where the grooves[24] will be cut are now chivered with a chive,[25] formerly with a jigger,[26] and the grooves are put in with a croze,[27] a semicircular wooden tool containing a small iron blade. The projecting part of a stave between the groove and the end is called the chime end.[28] The inside of the cask is then dressed out, that is, planed, with an inside swift[29] or inshave.[30]

To make the circular head,[31] or end, which will fit into the groove, the cooper first obtains the radius for it with a "pair of compass."[32] These are actually large dividers with which,

[10] [ˈɪəd ˈɑp] "reared up." From ME *rēren*, OE *ræran*.
[11] [ˈdɪnʒə] "dinger." Not recorded in OED or EDD; perhaps from ON *dęngja*
[12] [ˈple:t u:p] "plate hoop." Not recorded in OED or EDD; OF *plate* + OE *hōp*.
[13] [ˈtɪɑs u:ps] "truss hoops." F *trousse* + OE *hōp*.
[14] [ˈbɛlɪ u:p] "belly hoop." OE *belʒ* + OE *hōp*.
[15] [ˈbɑlʒ u:p] "bulge hoop." OF *boulge* + OE *hōp*.
[16] [ˈkwa:təɪ u:p] "quarter hoop." OF *quarter* + OE *hōp*.
[17] [ˈamə] "hammer." OE *hamor*.
[18] [ˈdɪɑˈɪvə] "driver." From OE *drīfan*.
[19] [ˈkɪsɪt] "cresset." OF *cresset*.
[20] [ˈbɛvɪld] "bevelled." 17th c. *bevil* < OF* *bevel*.
[21] [ˈbazəl] "bezel." 17th c. *bezle* < OF* *besel*.
[22] [adz] "adze." OE *adesa*.
[23] [ˈtɒpɪn ple:n] "topping plane." Not recorded in OED or EDD. OE *top* + F *plane*.
[24] [gɪo:vz] + [gɪɑəvz] "grooves." ME *grofe* < D *groef*.
[25] [tʃɪv] "chive." Not recorded in OED or EDD.
[26] [ˈdʒɪgə] "jigger." From 17th c. *jig*. Of obscure origin.
[27] [kɪɔ:z] "croze." OF *croz*.
[28] [ˈtʃɑˈɪm ɛnd] "chime end." MDu *kimme* + OE *ęnde*.
[29] [swɪft] "swift." From OE *swift* (adj.).
[30] [ˈɪnʃe:v] "inshave." OE *in* + OE *sceafa*.
[31] [iəd] + [ɛd] "head." OE *hēafod*.
[32] [ˈpɛ:ɪ ə ˈkɑmpəs] "pair of compass(es)."

by trial and error, he measures the inside of the groove by adjusting the dividers until they will fit round the groove six times. The cooper then uses this radius to scribe[33] the



circumference of the head. This is made up of two middles and two cants[34] or wing-pieces held together by dowels[35] and

[33] [skɪɑ·ˈb] "scribe."
[34] [kants] "cants." ME *kant* from OF *cant* or MLG *kant*.
[35] [ˈdaʊɪlz] "dowels." ME *dowle* from OF *douelle* or MLG *dovel*.

cut round with either the cooper's axe or the band-saw.[36] Nowadays this is done mostly by an electrically-driven band-saw which Mr Rayner called a tape saw.[37] Both sides of the head are bevelled with the heading knife[38] and the back end is put into the barrel first. An iron end-hoop is substituted for the wooden truss hoop, after which are added the belly hoop and quarter hoop, so that the end is now held firmly in position.

Next the cooper must "lie the barrel on its belly"[39] and bore the bung-hole, using a brace and bit, and enlarge it with the auger.[40] An iron bush is inserted into the bung-hole and rivetted in on the bushing-block. The tap-hole is bored in a cant in the head, and the cooper, putting his finger through the tap-hole, fastens the head into the groove of the barrel, steadying it with an S-shaped piece of piping, the knocker-up,[41] which is inserted through the bung-hole. The outside of the staves is cleaned with another plane, the downright,[42] and the other hoops or garths[43] added. The ends of the hoops are fastened with rivets,[44] driven in on the cooper's anvil, the beak iron,[45] and the places of joining, the piecenings,[46] must be in a line down the bung stave on the opposite side to the tap-hole.

The bung, known as the shive,[47] contains a small peg, the spile peg,[48] which is removable, so that when beer is to be drawn a porous peg may be substituted for it. The tap bung, formerly made of cork but now made of wood, which was called a key-stone[49] by Mr Rayner and a spigot[50] by Mr Hardy, is then driven into the tap hole, and the barrel is complete and ready to be seasoned.

Other interesting terms found in coopering include pitch,[51] the diameter of a barrel at its widest part, and flagging irons,[52]

[36] [ˈbẹnd sɔ:] "band saw." ON *band* + OE **sazu*.
[37] [ˈte:p sɔ:] "tape saw." Not recorded in OED or EDD. OE *tæppe* + OE **sazu*.
[38] [ˈɪədin nɑ̃ˑ¹f] "heading knife." From OE *hēāfod* + OE *cnīf*.
[39] [ˈlɪg ˈtbaɪɪl ɒn it ˈbɛlə¹].
[40] [ˈɔ:gə] "auger." OE *nafugār*.
[41] [ˈnɒker ˈQp] "knocker-up." Not recorded in OED or EDD. OE *cnocian*.
[42] [ˈdaQnrɑ̃ˑ¹t] "downright." Not recorded in OED or EDD.
[43] [ga:θs] "garths." ON *giǫrð*.
[44] [ˈrɛvɪts] "rivets." OF *rivet*.
[45] [ˈbɛk ɑ:n] "beak iron" = "bickern." F *bigorne*.
[46] [ˈpi:snɪnz] "piecenings." Not recorded in OED or EDD.
[47] [ʃɑ̃ˑ¹v] "shive." OE **scīfa*.
[48] [ˈspɑ̃ˑ¹l pɛg] "spile peg." MLG *spīle*.
[49] [ˈkeɪstən] "keystone." Not recorded in OED or EDD. OE *cæz* + OE *stān*.
[50] [ˈspɪgət] "spigot." ME *spigote*, early Prov. **espigot*.
[51] [pɪtʃ] "pitch." Not recorded in OED or EDD.
[52] [ˈflagɪn ɑ:nz] "flagging irons." ME *flagge*, of obscure origin, + OE *īren*.

a tool used in repair work. Rushes are used extensively in barrel making and repairing, and when staves are badly jointed, a piece of rush is put between them, and they are pulled back into position by the flagging irons.

It seems probable that coopering will yield valuable dialect material, which is not surprising since it is a very ancient craft that has apparently changed little from the days of Roman Britain until the recent introduction of machinery. It is to be hoped that the craft will not die out completely; certain processes have still to be done by hand and it is unlikely that metal casks will take the place of the traditional wooden barrels altogether.

In conclusion I must record my grateful thanks to Mr John Hardy and Mr Albert Rayner, who have given me so much help in the preparation of this paper, and also to Mr Blackledge, the University photographer, for his help with the two blocks which illustrate the article.

Department of English Language and Medieval Literature,
The University of Leeds.

THE NAIL AND CLOG-IRON INDUSTRIES OF SILSDEN IN THE WEST RIDING.

By F. W. Moody, M.A. (Leeds).

Silsden lies on the lower slopes of Rombalds Moor, four miles north of Keighley, five miles south-east of Skipton. It has a population of about five thousand, and its chief industry is the weaving of artificial silk. The dialect is North-Midland, or, as some would describe it, West Riding.

Before I visited Silsden itself I heard it referred to as "the neck-end of Sheffield,"[1] and on asking about this description in Silsden itself I was told the following story. About seventy years ago a team of men from Silsden went to a pigeon-shooting match at Sheffield. The Silsden men backed themselves with all the money they had, were defeated, and had to walk home. Some wag in a neighbouring village referred to Silsden as "the neck-end of Sheffield" and the description stuck.

While this story does credit to Silsden's willingness to tell a tale against itself, I prefer to think that the epithet was conferred on Silsden by outsiders who were jealously impressed by Silsden's small iron and steel industry and were driven to pointing out that Silsden could not, at any rate, compare with Sheffield.

The first mention of nail-making in Silsden is found in the *Parish Register of Kildwick-in-Craven*,[2] which records a *William West, Nailmaker* at Silsden in 1761. His birth is not recorded (the entry is of the birth of a daughter) and it seems likely that he brought the industry from elsewhere. Others took to making nails and, later, clog-irons. But the industry was always of a domestic or semi-domestic type, and after about 1850 it was difficult to compete with mass-production methods. One by one the Silsden smithies were driven out of business. Nail-making ceased in 1919. Early in 1950 I saw the last three clog-iron makers at work. In August of the same year their work came to an end and the last smithy[3] closed.

[1] [? ˈnekˌend əˈfefild]. The term is obviously derogatory. The *neck-end* of meat is inferior, cheaper meat.

[2] Yorkshire Parish Register Society, Vol. XCII, 1932.

[3] It belonged to Mr. Charles Thomas Green, Highfield Lane.

I shall return to conditions within the industry. First, however, let me give some details of manufacture, beginning with nail-making.

The two main features of a nail-maker's *smithy*[4] were the *forge*[5] and the *stock*[6]. The forge was the open fire with the structure (mainly of brick) which held it and the *bellows*[7] which were attached. The bellows were very large and were operated by a handle. The nozzle of the bellows passed through a hole in the side of the structure and fitted into a *tew-iron*,[8] which was made to withstand great heat. Small coal of good quality was put on the fire by means of a *spittle*,[9] a small, flat shovel. The fire was raked with a poker which had a curved end. This was called a *coke-crook*, *coke-hook*, or *coke-iron*.[10] Some derivative of coal, of a sticky nature, sometimes blocked the tew-iron hole. This was raked out with the coke-crook and thrown aside. A piece raked out was called a *coke*.[11] Another product of the fire was a fine black dust called *million*[12] which, on a windy day, blew about the smithy and covered everything with a fine film.

The nail-maker worked at the stock, a rough, strong box about two feet square and two feet six inches high filled with million, *smithy-ash*,[13] or earth. On the top of the stock was a block of iron called a *cassen-block*[14] or *stithy-block*. This block, about fourteen inches square and five inches deep, had two holes in it; in the holes were fixed the *stithy*[15] and the *hardy*.[16] The stithy was a piece of metal about three inches square on which the metal was hammered. The hardy

[4] [ˈsmidi] 'smithy' (ON *smiðja*).

[5] [foəd3] 'forge' (OF *forge*).

[6] [stɔk] 'stock' (OE *stoc*).

[7] [ˈbeləsiz] 'bellows' (OE *belg* or ON *belgr*). The dialectal form is a double plural. The bellows are described as [ˈpiəˈʃapt ˈbeləsiz] 'pear-shaped bellows.'

[8] [ˈtiuˌaiən] 'tew-iron' (represents F *tuyère* through the form *tewyre*, *-yre* being taken as the dialectal *yre*, 'iron').

[9] [ˈspitl] 'spittle' (OE *spitel*).

[10] [ˈkɔukˈkriuk] 'coke-crook,' [ˈkɔuk ˈu:k] 'coke-hook,' [ˈkɔukˈaiən] 'coke-iron.'

[11] [kɔuk] 'coke.' This word, now so common, is known only from the 17th century.

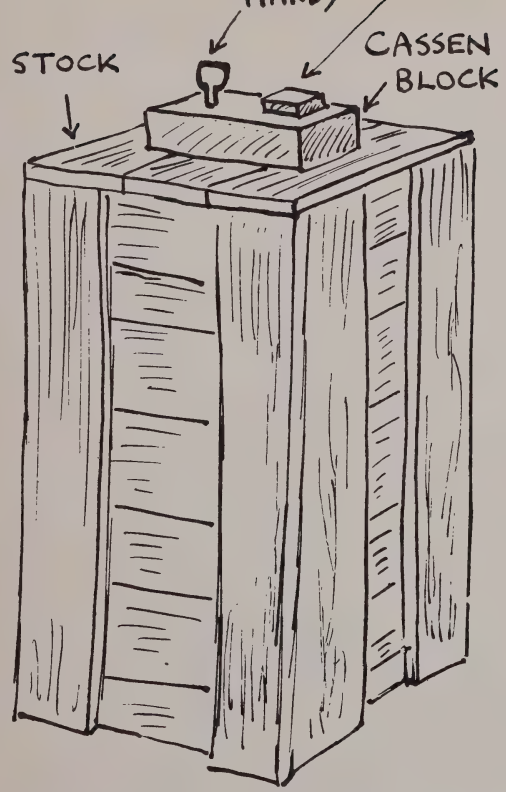
[12] [ˈmiljən] 'million.' Not recorded in OED, EDD, but is perhaps connected with *mill*, v, 'to pound or powder,' from OE *mylen*, n.

[13] [ˈsmidiˈas] 'smithy-ash', metal scale from hot metal.

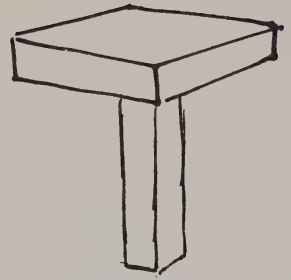
[14] [ˈkasnˈblɔk] 'cassen-block,' cast block.

[15] [ˈstidi] 'stithy' (ON *steði*).

[16] [ˈa:di] 'hardy' (OE *heard* or F *hardi*).



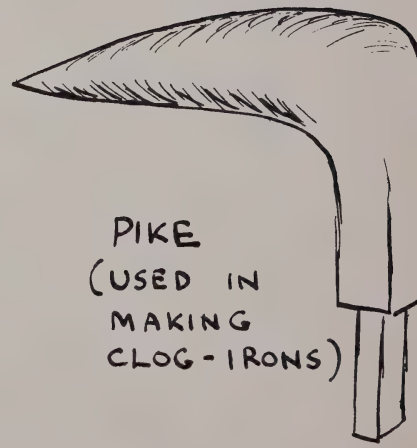
STOCK WITH TOOLS FOR NAIL-MAKING



STITHY

HAMMER

HARDY



PIKE (USED IN MAKING CLOG-IRONS)

was an upright chisel on which the nails were cut from the metal rod. The finished nails dropped down a chute into a can.

The hammer was steel-faced and had no *peen*.[17] The face was not in line with the handle but was cut obliquely; as a nail-maker said, the top of the face was *prouder*[18] than the bottom.

In making small nails, two thin iron rods were heated in the forge until they were white-hot. They were then held together on the stithy and the two ends were hammered into four-sided points. The pointed ends were rested on the hardy and were given a *bat*[19] which almost severed them. They were finally severed over the chute and slid down into the can. While this was happening, another pair of irons was being heated in the forge. The nail-maker took up the white-hot irons and put the cooler irons in their place, pumping the bellows with his left hand while he changed over.

The smallest nail, a *spav*[20] or *sparable*,[21] was a headless nail about five-sixteenths of an inch long used in the soles and heels of boots and shoes. The *horse-nail*,[22] a headless nail for horse-shoes, was about two and a half inches long. A highly-skilled nail-maker could make as many as twelve spavs at one heating of his two irons.

A special stithy was required for making brush-nails, which had flat, round heads. The pointed end was put into a hole in the stithy, and the short length left protruding was hammered flat. The point of the nail rested on one end of a metal lever called a *tickler*.[23] After each blow of the hammer on the head of the nail, the tickler was struck to loosen the head from the stithy.

In the making of clog-irons the forge and stock were used as for nail-making but the stock had some additional equipment.

[17] [piən] 'peen,' the sharp or thin end of a hammer-head. Origin doubtful.

[18] [praud] 'proud,' protruding. See EDD, *proud*, adj., 7.

[19] [bat] 'bat,' blow.

[20] [spav, spab]. Not recorded in OED, EDD. But EDD records Midland and Northern *spag*, *spug*, 'house-sparrow,' and Cornish *sparve*, 'hedge-sparrow. See note 21.

[21] [ˈsparəbl], 'sparable,' reduced form of 'sparrow-bill.'

[22] [ˈɔsˈneəl].

[23] [ˈtiklə].

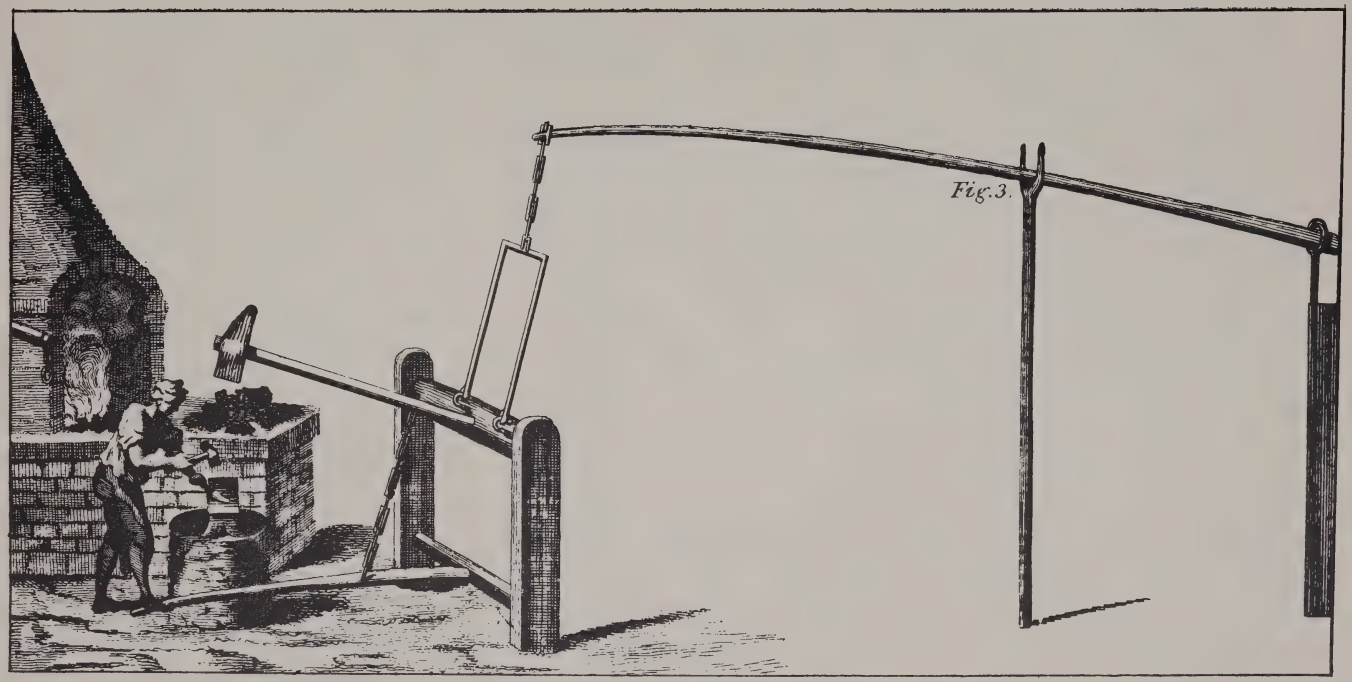
The cassen-block was fitted with a *pike*,[24] *swage*,[25] and *punch*.[26] The pike was a small anvil, the swage was a die for making a groove in the irons, and the punch was a small, vertical, pointed rod on which nail-holes were made. A *hollow-tool*[27] was fitted to the stock; this was a concave piece of metal in which front-irons were hammered into shape. To the side of the stock was fitted a *heel-turner*,[28] in which, as the name suggests, the clog-iron heels were shaped. As great heat was required in shaping the metal, a cylindrical bellows called a *blast*[29] was used to direct a draught onto the stock. A very heavy hammer called an *oliver*[30] was used for swaging, i.e. for making the groove in the iron. The oliver will be described later.

A clog has two irons, the *front*[31] and the *heel*.[32] A heel was made in the following way. A rod of mild steel about four feet long was brought to a white heat in the forge. The rod was held on the swage and a groove was hammered into it by the *oliver*. The end of the rod was forced into a semi-circular shape by the use of the heel-turner, and the shaped piece was cut off on the hardy. (A hand-hammer was used in this and subsequent processes.) The ends of the heel were hammered into spikes on the pike, and three nail-holes were made by hammering the heel on the punch. Each spiked end of the heel was hammered into a circular shape on the stithy: this was called *nepping*,[33] and a circular piece was a *nep*.[34] When the heel was later fixed to a clog, the neps were hammered up the inside of the heel to prevent the iron picking up odds and ends such as pieces of straw.

Much the same processes were used in the making of a front (an iron for the sole), but the sides were shaped in the hollow-tool and there were no neps, the ends being spiked.

The oliver, the heavy hammer used for swaging, has not yet been described. The man operating the oliver pressed

[24] [paik] ' pike ' (OE *pīc*). See EDD, *pike*, sb[1], 9.
[25] [sweəd3] ' swage ' (OF *souage*).
[26] [punʃ].
[27] [ˈɔləˈtu:l].
[28] [ˈi:lˈtənə].
[29] [blast]. Not recorded in this sense in OED, EDD.
[30] [ˈɔlivə].
[31] [frunt].
[32] [i:l].
[33] [ˈnepin].
[34] [nep]. Cf. OED *nip*, sb[1], 9, ' a small piece of anything.'



From [Arthur Young] *A Six Months' Tour through the North of England*, 1770, Vol. II. Young saw this hammer at Kipling, near Catterick. He does not use the word *oliver*, but refers to it as a 'slight contrivance in mechanics'. It is interesting to compare it with the Silsden *oliver*.

his foot on a beam of wood which was hinged at one end and at the other end was attached by a metal rod to the shaft of the hammer. This action depressed the hammer-head. A large branch of ash, about six to eight inches in diameter and about ten or twelve feet long, was secured by the thicker end to the beams of the ceiling, and the thinner end was attached to the handle of the hammer by another metal rod. The ash branch acted as a spring, pulling up the hammer-head when the operator lifted his foot from the beam. He was thus able to hammer strongly and quickly while having both hands free.

Olivers were once commonly used in Silsden for making large wrought-iron nails and for swaging clog-irons. In later years the hammers of some of the old olivers were driven by electric power. These were then called *power-hammers*[35] to distinguish them from the true (foot-operated) olivers.

The origin of the word *oliver* as applied to the hammer described above is still in doubt, though various explanations have been offered. The most likely explanation is that the name comes "from one of the two paladins of Charlemagne, Roland and Oliver, who were famous for the mighty blows they could give in battle (as in the saying *to give a Roland for an Oliver*)."[36] It seems a far cry from the *Chanson de Roland* to a Silsden smithy, but words leap the seas and the centuries, and the word *oliver* was quite at home among the clog-iron makers. Men who had used the machine and the word for many years agreed that the two went very well together. "It sounds just right,"[37] said one man after trying the word in various contexts.

Nail-making was probably at its height in and around Silsden about a hundred years ago. The workers were of

[35] [ˈpauərˈamə] 'power-hammer,'

[36] The quotation is from *Early Iron Workings at Creskelde, near Otley*, by W. B. Crump, in *Publications of the Thoresby Society*, Vol. XLI, Part 3, No. 95, Miscellany, Vol. 12, Part 3. Mr. Crump discusses an *olyvere* mentioned in a Norman-French deed drawn up at Creskelde in 1352. His article, which is well illustrated, is excellent, but in claiming that the OED evidences the word in 1686 actually misinterprets a citation: according to the OED the first record is 1846. An oliver may be seen at the Keighley Museum.

[37] [it saunz ˈdʒust ˈreit] 'It sounds just right'. No doubt it sounded *just right* mainly because he had used the word since he was a child. But I think that a certain agreement between sound and sense may have helped to keep this uncommon word alive. There is (to me at any rate) a suggestion of weight and reliability about *oliver*. Compare another personal name, which entered the English language as recently as 1940: *Quisling*. Does not *Quisling* suggest a contemptible person? There were many other collaborationists but their names were not taken up by the public.

different types. Within Silsden itself there was a number of smithies — probably about ten — each with its *master*[38] and several *nail-makers*[39] or *spav-makers*.[40] In the small farms around Silsden were farmers who made nails when they could spare time from farming. Others occupied something of an intermediate position, having small-holdings or working in the hay-fields during the summer as a change from nail-making. It is said that there were two hundred forges at work within two miles of the centre of Silsden during the middle part of last century, but this figure cannot be confirmed. The industry rarely extended beyond the two miles; the only nail-maker at Addingham, three miles away, was a man from Silsden.

By 1900 nail-making appears to have been almost entirely concentrated within Silsden itself. The arrangements between masters and men were unusual. Nail-makers had their own tools, including the cassen-block, and paid the master ninepence a week for *stock-room*, i.e. for the use of the stock, forge, and shelter. The master ordered nails from the men and provided them with strips of metal. When the order was completed and the man took the nails to the master he had to return a stated amount of waste. If this waste did not reach the required weight the man was *bated*.[41]

Men were paid so much a *thousand* nails, and a *thousand* amounted to 1,200.[42] For the smallest nails, spavs or sparables, the rate was 4½d. per *thousand*. The nails were ordered by the weight of the thousand; thus, if a man was instructed to *make twos and halves*[43] he would make the type of nail which had 1,200 to 2½lbs. This required a nice sense of judgment, for if the man made his nails too large he was bated because he was short of waste, and if he made them too small he was getting only 4½d. for more than 1,200. And in either case he might be bated because the nails were not to specification.

Sometimes the master counted a sample of nails, but more often a nail-maker counted to make sure that he was not working against his own interests. The counting was called

[38] [ˈmeəstə].
[39] [ˈneəlˈmakə] 'nail-maker,'
[40] [ˈspavˈmakə] 'spav-maker.'
[41] [beət] 'bate,' fine (aphetic form of 'abate,' OF *abatre*).
[42] Note that ON *hundrað* originally meant 120.
[43] [ˈmak ˈtuːz ən ˈɔːvz].

taling,[44] and was carried out in the following way. The nail-maker counted 38 nails and put them into the pan of a scale. He poured nails into the other pan until the pans balanced. He put the nails together — there were now about 76 — and balanced the pans again. By doubling up in this manner he reached 1,216 or thereabouts, and this figure was near enough for him to test his *thousand*.

A nail-maker could work when and if he chose, and this was both the attraction and the danger of the job. Some worked through the night; some worked abnormal hours for several days and then *laked*[45] for a day or two. A sunny day was a great temptation, especially to a younger man, and one of the former nail-makers still vividly remembers the sunshine of fifty years ago which drew him out to fish along the canal bank when he ought to have been at work. He learnt to be patient when he got older, he says. An average wage at that time was a pound a week, but there are memories of experts who had made twenty-five shillings by Wednesday night and had not worked unreasonable hours. These were men who could make as many as twelve nails with one heating of the two metal rods.

Because the nail-maker could work as he chose, there was a certain free-and-easy air about a smithy. There was always a chair for the casual visitor, who was welcome to sit and smoke and exchange shouted gossip with the workmen; and if the seat grew hard he could wander round and look at a brood of chickens in one corner or a set of potatoes which was sprouting very nicely in another. During quiet spells in the evening nail-makers and their friends would gather in the warmth and shelter of the smithy to hear the newspapers read aloud by those who had been fortunate enough to have some schooling. They all contributed to the cost of the newspapers and joined vigorously in the discussions.

Nail and clog-iron making appears, on the whole, to have been a healthy occupation, but up to about fifty years ago one particular affliction was fairly common. The stock and cassen block were introduced about 1900, and before that time

[44] [teəl] 'tale,' count up (OE *talian*). See OED, *tale*, v, 4 ; and EDD, *tale*, v, 6, where the word is recorded in this sense for Warwickshire and Shropshire. This may possibly be a clue as to where the first nail-maker(s) came from.

[45] [leək] 'lake,' take time off (ON *leika*).

the work was carried out on a large block of stone about two feet high which had holes in the top to hold the stithy and hardy and (for clog-iron making) the other equipment. It was impossible to fit this equipment quite tightly and so there was some vibration and jarring. Many nail-makers therefore suffered from *nail-maker's shackle*.[46] "You'd go lame in your elbow and shackle with use and jar,"[47] said one. "You lost your stroke."[48] Many men were permanently affected and had to go to the workhouse.

It would be foolish, I think, to make too much of "the good old days" in Silsden, when the hammers clattered in two hundred smithies. Nevertheless there is much to regret in the disappearance of the old industry. The smithy had a culture of its own. It was a centre of men's hobbies and recreations, a local parliament, a debating society, a club for the old men, and, above all, a workshop where highly-skilled men turned out work of which they were justifiably proud. It has been a privilege to see a smithy at work and to meet the last representatives of its craftsmen.

I am sincerely grateful to all who have helped me in my inquiries, and particularly to the following: Mr. C. T. Green, Mr. Fergus Green and Mr. William Cowling, all of Silsden, and Mr. J. Ogden, Curator of the Keighley Museum, where there is a complete replica of Mr. C. T. Green's smithy.

St. John's College,
York.

[46] [ˈneəlˈmakəz ˈʃakl] 'nail-maker's shackle (wrist).'
[47] [jəd goə ˈleəm i jər ˈelbə ən ˈʃakl wi ˈius ən dʒaː].
[48] [jə ˈlɔst jə ˈstroək].

1951 PRIZE POEM

A WEYVER'S VISION

When mi weyvin' cares
Ha' fligd;
Content, but fain,
Ah'm ligd
On mi daisy-patch
O' lawn;
Viewin' — wi' new
In-seein' gaze —
Mi lupins, tall,
An' all ablaze,
Lahke Kessmis can'les.

An' liggin' thear
Ah hear, an' knaw,
T'owd familyar
" Treyd an' thraw ",
Fra nature's loom;
An' twig 'at these
Breet ends —
Cloise raddled wi'
Mi own —
Ar' weyvin' thear
A smock ah'st wear,
When tahme — meeans,
IVVERMOAR.

26th June,
1951.

FRED BROWN.

Glossary of Sheffield Cutlering Terms.

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The pronunciation is given in brackets after the word, in International Phonetics.

			Standard Speech.	Phonetic Transcription.
a	heard in		how.	h*a*u.
a:	,,	,,	father.	f*a*:ðə.
a	,,	,,	fly.	flai.
æ	,,	,,	cab.	kæb.
æ:	,,	,,	(Sheffield) pain.	pæ:n.
ʌ	,,	,,	much.	mʌtš.
e	,,	,,	red.	red.
ei	,,	,,	play.	plei.
ə	,,	,,	above, china.	ə·bʌv, ·tšainə.
ə:	,,	,,	bird.	bə:d.
i	,,	,,	lip.	lip.
i:	,,	,,	feel.	fi:l.
o	,,	,,	low, road.	lou, roud.
ɔ	,,	,,	long.	lɔŋ.
ɔ	,,	,,	law.	lɔ:.
u	,,	,,	good.	gud.
u:	,,	,,	food, boot.	fu:d, bu:t.

: after a vowel means it is pronounced long, as *a*:.
· ,, ,, ,, ,, ,, half long, as *a*·.
· before a syllable means that that syllable is stressed = ə·bʌv.

All consonants not mentioned here are pronounced as in ordinary spelling.

ð	heard in		that, then.	ðæt, ðen.
θ	,,	,,	thin, thick.	θin, θik.
š, ʃ	,,	,,	shell.	šel, ʃel.
ŋ	,,	,,	thing, song.	θiŋ, sɔŋ.
ʒ	,,	,,	measure, jelly.	·meʒə, dʒeli.

l, m, n, where final, are often pronounced as a whole syllable, e.g., button, bʌtn, whistle, hwisl.

For many of the words in this glossary my warmest thanks are due to Mr. Thos. R. Ellin, Past Master Cutler of Sheffield, and member of the Council of the Yorkshire Dialect Society. Thanks are also due to my teacher, Dr. J. D. Jones, of Sheffield University, who suggested this subject to me.

Agon (·agən) or hack-iron ; an inverted chisel, fixed cutting edge up on an anvil, used for cutting off the "mood' or piece of metal to be made into a blade.

Arsebooard (·a:sbu:əd) or arse-board, sometimes spelt horse-board ; a board slung from behind the grinder by a chain, and extending forwards between his legs to the wheel. Extra pressure is obtained on an object to be ground by holding it on to the wheel with the arseboard, on which the grinder sits, converting it into a powerful lever.

Assidue (·asidju:). Thin Dutch metal or gold foil, used to adorn the horn handles of cheap pocket knives.

Band (band). String, or by transference, a power belt. c.f. Dutch, band, string. German, Band, tape.

Barmskin (·ba:mskin). A leather apron used by cutlers.

Beckhorn (·bekɔ:ən) or beak iron, a punch fitted point up to the anvil, like the agon, to punch holes in a forging.

Bellus (·beləz), a smith's bellows.

Bitin' on (·bɑitin·ɔn). A snack eaten about eleven in the morning, during a short interval from work. Generally used to be bread and cheese, or oatcake, and beer.

Blank (blaŋk). The rough stamping in sheet metal of a spoon or fork before grinding.

Bosh (bɔš). A circular tub of water, used for quenching, or tempering heated blades.

Bowsters (·boustəz) or bolsters. The metal end of the scale, or frame of a pocket-knife, carrying the pin on which the blades turn. The bowster is generally not covered by the horn of the handle, but left bare, and highly polished.

Breakin' down (·bræ:kin da:n). The first rough grinding of a blade, to remove scale or oxide from the "mood." The metal is merely held over the grindstone, without exerting pressure Generally left to the unskilled prentice.

Buffin' (·bufin). Highly polishing a blade, etc., with a wheel of wood or rags, and a powder polish.

Buffalo (·bufəlo:). The ox horn used for the handles of pocket knives.

Bull Week (·bəl wi:ək). The week or fortnight immediately before Christmas, when cutlers "bulled at t'wark," or made an extra effort, to earn extra for the holiday. May be connected with bull baiting usual at such feasts.

Bullet bolster (·bulit ·boustə). A rounded bolster, usually fitted to a candle-end knife.

Bowder (·boudə) or bolder. Put on to the glazer to fine down the emery, and cause it to give a high polish.

Burrited heads (ˈbəritəd edz). Rivet heads protruding from the knife handle, and finished ornamentally like a little cap. Possible connection with Italian biretta, a cap.

Buttonin time (ˈbutnin taim). Same as bitin' on time, q.v.

Candle end (kandl end). A plain round handle for a pocket knife ; a knife having such a handle.

Cannel (kanl). To bevel or chamfer.

Cannelled edge (kanld ˈedʒ). The chamfered edge of tool or knife.

Choil (tšɔil). The little nick at the pivot end of the cutting edge of a knife ; made by the agon, to facilitate grinding the edge.

Coe' rake (ˈkoːᵘ reik). A coal rake.

Collar (ˈkɔlə). An entanglement of driving belt and shafting.

Corbo (ˈkɔːbou). A common, thick-handled knife of poor finish.

Cutler's peis (kutləz peiz). When peas were sold as cheap as 4d. a peck, the cutler could afford to buy them, not before. At this price they were known as cutler's peis.

Cut swage (kut swæːdʒ). A swage, or nick, along the back edge of a knife blade. A *bevel* swage tapers away to nothing at either end.

Daytaleman (ˈdeitlmən). A journeyman cutler.

Dishin t'scales (ˈdišin t'skæːlz).

Dolly (ˈdɔli). A wheel made up of a number of sheets of cloth or calico, revolving on the glazer's spindle, and used for polishing.

Drinkings (ˈdriŋkinz). The afternoon equivalent of bitin' on.

Drum (drum). A large flat pulley carrying a driving belt or band.

Elsin (ˈelzin). A shoemaker's awl. c.f. Dutch els, an awl.

Equal end (ˈeikwəl end). A two-ended pocket knife with both ends equal, i.e., not tapering from one end to the other.

Factor (ˈfaktə). The owner of a factory, who sublets workshops to little mesters, and buys and markets their products.

Fanny (ˈfane). A "dust masheen" ; the fan which draws away the injurious dust from a grinding wheel.

Fasche (faš). A rough, turned edge, resulting from filing several sheets of metal together ; a turned knife edge caused through sharpening to too fine an angle. Also used as a verb.

Feighe (fei). To clean out sludge or mud from anything. A grinder feighes t'trow under his wheel ivvera neet. c.f. German fegen, to clean.

Fetheredged (ˈfeðəredʒd). Having one edge thicker than the other, as a razor.

Flash (flaš). A spark of red-hot metal from a hammered forging.

Flatback (ˈflatbak). A cheap, poorly-made pocket knife. The components are assembled in the rough before grinding and finishing, while in a good knife each is finished independently. The name comes from the flat back of the knife, horns, scales, and spring being ground together in one operation.

Float or floight (floit). A coarse file with straight teeth. Sometimes called a rape, or rasp.

Footale (ˈfətæːl). A new prentice in a cutler's shop was traditionally bound to stand footale, or beer, round to all the old hands before being admitted to his footing among them.

Frame (fræːm). The cutler's frame is a structure of wood and iron on which the glazing and polishing of the knife is done. It carries two *poppets*, upright cast-iron structures with oblong holes in them, in which are fixed *nogs*, or blocks of wood, held in place by a hand-screw. These nogs contain holes for the gudgeon ends of the glazers, etc.

Gaffer (ˈgafə). A foreman or supervisor in almost any establishment; even applied to schoolmasters.

Gavelock (ˈgavlək). A lever, or crowbar.

Glaze (glæːz). To polish cutlery, generally with a rough wheel made of wood, with the edge of the grain outwards, or with a dolly, or cloth wheel.

Glazing petch (ˈglæːzin ˈpetš). A piece of leather worn on the finger to protect it when glazing by the old method of friction by hand, before the introduction of the dolly.

Glazer's spindle (ˈglæːzəz ˈspindl). A power-driven spindle carrying various wheels for glazing.

Goff (gɔf). An old-fashioned trip hammer worked by water power. As a verb, to use the above.

Goyt, goit (gɔit). A sluice or race of a water-wheel ; the overflow from a mill dam.

Gooseneck (giusːnek). A stout wire holder for a blacksmith's chisel.

Grinder's asthma (ˈgraːindəz ˈasmə). Consumption, caused by breathing the fine stone and metal dust from grinding.

Grindle cowk (ˈgrindl kouk). A grindstone worn too small for use. Nearly all the stepping stones near Sheffield are made of these.

Hackhammer (·akamə). A wooden mallet used for true-ing up grindstones after each day's work by knocking off protuberances due to unequal wearing down.

Heft (eft). Handle of a tool or knife.

Heft poip (·eft pɔip). A temporary handle used by grinders to hold the tang of a knife or razor blade during grinding.

Hoe (o:). The rake used for gathering up wheelswarf and scale after grinding.

Horsin (·ɔ:sin). The board seat astride which the grinder sits to his wheel. May have originated from "horse," though a horse in Sheffield is generally called "poppo."

Horseboard (·ɔ:sbu:əd). See arseboard.

Hull (ul). A grinding shop.

Jackaleg, or jocktileg (·dʒakəleg, ·dʒɔktileg). A kind of spring knife, supposed to be named after one Jacques o' Lieges, one of the cutlers who came to Sheffield from the Nether lands in the sixteenth century.

Jimping (·dʒimpin). A milled, ornamental edge to the handle of a pocket knife.

Kitt (kit). A tub of water for replenishing the grinder's trough.

Knobstick (·nɔbstik). A non-union workman.

Lap (lap). To finish, wrap up, an article; also to give a highly polished finish to a knife blade by using a lead buff and emery.

Latten (latn). Thin sheet brass. Chaucer, latoun (Prologue).

Liking (·laikin). The probationary period of apprenticeship.

Little mester (litl ·mestə). A master cutler who rents rooms in a factory, and completes all processes of manufacture, buying his own material, and selling his products to the factor, who has no control over him save through the *wheel rent* he charges.

Lamb-foot blade (lam·fət ·blæ:d). A peculiarly named blade, called after some slight resemblance to a lamb's foot. It tapers off to a narrow point.

Lozing or loisin' (louzin or lɔizin). The coming of age ceremony of a cutler's prentice, heralded by a peal of "bells" rung on suspended ingots, and celebrated with much drinking and singing of the traditional song, "Houd yer licker aboon yer chin . . . "

Mood (mu:d). The rough blank or forging of a blade or spring before grinding. Used as a verb also.

Mottled pig (mɔtld ·pig). A type of pig iron.

Nail nick (·næ:l nik). The little nick by which a pocket knife blade is opened. A "short nail nick" is in the design of a new moon, about the middle of the blade; a "long nail nick" is a straight nick up the tang of the knife.

Natty money (·natə mune). The contribution to a trade's union.

Neb hefted knife (neb·eftəd). A blade with a point in the middle of its back, like a neb, or nose. Sometimes seen on old carving knives.

Nickerpecker (·nikəpekə). A file cutter.

O'er houdin' (ɔ:ər oudin) or over-holding. See breaking-in. The blade was just held over the grindstone, without any pressure, to remove scale.

Outworker (·a:twə:kə). A small independent cutler, performing one or two operations in his own home, then returning the article for finishing by others.

Pane (pæ:n). The end of a hammer.

Parser (·pa:sə). A crude cutler's drill, worked from a breast-plate by sawing with a bow, the string of which rotates the parser heft.

Parser 'eft (·pa:sər eft). The bobbin carrying the drill of a parser. Such a tool is extraordinarily powerful, and will often touch metal which "baulks" a modern drill. Origin, probably Fr. perceur. A two-legged parser was a parser with two legs which sprung apart; used, with a plate, for drilling out the ornamental shields on the hafts of pocket knives.

Pike (pa:ik). The beck, or pointed end of the anvil.

Pins. The rivets used for assembling knives.

Pinnin' on hoils (pinin· ɔn ɔilz). The holes drilled in the handle of a knife for fastening together the scales and horn grips.

Pistol haft (·pistl eft). The haft of a common pocket knife somewhat resembling a pistol butt in shape. These knives usually had a *spear point blade*.

Points (pɔints). See pins.

Pressed scales (prest ·skæ:lz). Horn scales pressed into the required shape.

Petch (petš). The precursor of the dolly; a number of thicknesses of cloth used to rub shaved bone handles to a polish.

Quench (kwenš). To temper a heated blade in water or oil.

Raddle hoil (·radl ɔil). A yellow nodule or flaw in a grindstone, showing the grinder the stone is dead, and liable to burst or "fly" if set in motion.

Rape (ræ:p). A rasp, or rough file. Used as a verb also.

Rat tailed bolster (rat tæ:ld ·boustə). A bolster (q.v.) with a hollow in it, so called because it was shaped with a rat tailed, or round file.

Rattening (·ratniŋg). Wilful damaging of machinery by strikers. A favourite method of disposing of a blackleg grinder was to drive in the pegs which secured his grindstone to the spindle, slightly cracking the stone, which would show no flaw till set in motion, when it would burst.

Raken sleck (·ræ:kn slek). Small, or slack coal used to *rake*, or damp down, a furnace to make it burn slowly.

Resurrection poy (poi). A pie made of potatoes and "scrag ends o' owd meit" ; an unsavoury dish to which the cutlers were often reduced towards t'shank end o' t'week.

Reverse knife (ri·va:s na:if). Like a pistol haft knife with the handle reversed ; usually carried a *sheep foot blade*.

Revits (·revits). The same as pins. Rivets.

Rockstaff (·rɔkstaf). The handle of a great bellows of the old type ; it was generally fitted with a cow's horn at the end to provide a comfortable grip.

Rossil (·rɔzil). Resin, used as a flux in soldering.

Rottenston (·rɔtnstən). Used, mixed with oil, for file buffing.

Rough buffin' (ruf·bufin). The first buffing of a blade.

Sand rat (·sand rat). A moulder.

Scale (skæ:l). 1, The coating of impure iron oxide on a forging. 2, The metal sides, or frame, of a pocket-knife, carrying the blades.

Scummer (·skumə). A fire shovel.

Shaved bone (šæ:vd ·bu:ən). Bone knife handles, shaved to a smooth finish with an old razor with a fasched or turned edge.

Shim (šim). A thin washer.

Shadow (·šado:ᵘ). A pocket, or pen, knife without any bolster.

Shog (šɔg). To oscillate ; extended to personal use, to waddle.

Side (sa·id). A cutler's side is a portion of a bench in a common workshop, rented by poor cutlers or setters-in, on which to assemble knives.

Skeller (·skelə). Of metal ; to bend or warp with heat.

Snaps (snaps). A sort of horizontal vice with a long flat projection on the lower jaw, in which the cutler screws stag or horn scales to level them off.

Sow metal (sau ·metl). The worst type of pig iron.

Souring (·sa:wəriŋg). Drawing pay for work not yet done.

Sleeve board (·sli:əv bu:əd). A two-ended knife, broader at one end than the other.

Smithum (ˈsmiðəm). **Slack coal.**

Smithy sleck (smiði slek). Scales of iron oxide beaten from a forging. C.f. German Eisen schlacke, the dross of iron.

Spring knife (ˈspriŋ(g) naˑif). A double-bladed pocket knife, with a spring down the back to retain the blades firmly.

Slitspring (ˈslitspriŋg). The spring down the back of a pocket knife, in the slit between the scales.

Stag (stag). The horn of which pocket knife handles are made.

Stage or staging (stæːdʒ). A small wooden platform behind the vice to hold tools.

Stail, stele (steil). The long handle of a broom, hoe, hammer, etc.

Stiddy (ˈstidə). A small iron anvil, with tapered square shank, driven into a hole in the bench, and used for rivetting on. A cutler's stidda has generally a flat beck at the back, a round hole in the left-hand side, and a slot in the middle through which to put the wire when nailing-in, or putting the knife together. It is often supplied with *burritting holes*, for finishing off rivet heads. O.E., stede, an anvil.

Stithy (ˈstiðə). An anvil. Old Norse steði, anvil.

Sub (sub). To borrow money in advance of pay day.

Sunk-jointed knife (suŋkˑdʒɔˑintəd). A knife where all the backs of the blades are sunk in the joint, unlike the *common-joint*, where the backs of the blades stick up above the scales.

Swage (swæːdʒ). A long ornamental nick down the back of a knife, generally a table knife.

Swarf (swaːf). The yellow sludge of water and stone dust from wet grinding.

Tang (taŋg). The metal spike by which the blade of a knife is fitted into the handle.

Tangs (taŋgz). Tongs. C.f. Dutch tangs, same meaning.

Tine knife (ˈta'in naˑif). A knife with a haft of stag's horn.

Tines (taˑinz). Prongs, or points, of any instrument, e.g., a fork.

Tilt (tilt). A forge.

Tilt hammer (ˈtilt amə). A great trip hammer, worked by water.

Tommied-on bowsters (ˈtɔmidɔn ˈboustəz). Bolsters, or ends, of the scales, made separately, and pinned on to the scale later, unlike the old knives, in which scale and bolster were forged in one piece.

Trow (trou). Trough, such as that in which wet grinding wheels run.

Truck (truk). Cinders, slag, etc.

Tue iron or turin (tu:ən). The metal nozzle protecting the pipe of the bellows from the heat of the furnace.

Tumbletree (·tum(b)l tri:). The massive beam or fulcrum on which the rockstaff of an old-fashioned bellows oscillated.

Twyer (twa·iə). The pipe carrying forced draught to a furnace. French tuyère.

upglazing (·upglæ:zin). Buffing a knife on a wooden wheel with the edge of the grain turned outwards. This removes all scratches, and leaves a fine, black finish.

Waag (wa:g) (obsolete). A lever. Old English wōege, a balance, weighing scales ; c.f. Dutch waag, a balance.

Wasters (·wæ:stəz). Throw-outs ; imperfect articles. Applied by transference to an idle, good-for-nothing fellow.

Werligig polishin (·wə:ligig). Polishing by a dolly, or other rotating wheel.

Wheel (wi:əl). A grindstone. Applied by transference to the shop containing it.

Wheelrent (wi:əl rent). Rent paid by the little mester for hire of a work-room in a factory.

Whittening (·witnin). "Whitening" ; giving a fine finish to table knives by first grinding on sandstone, then on a soft, blue Brindcliffe stone.

Yaller belly (·jala beli). A grinder, so called from his plentiful daubing with the yellow swarf from the wheel.

Yarmouth beef (·ja:məθ bi:əf) or two eyed beef steak ; a red herring, the only beef the poverty stricken cutler could often afford.

Addenda.

For stag (fə ·stag). Bone scored to imitate stag handles.

For buck (fə ·buk). The same, to imitate buck horn.

Nailing-in (·næ:lin ·in). Assembling, or rivetting together, pocket knives.

Nogs (nɔgz). Blocks of wood, pierced with a hole, to act as bearings for the gudgeon end of glazers, etc.

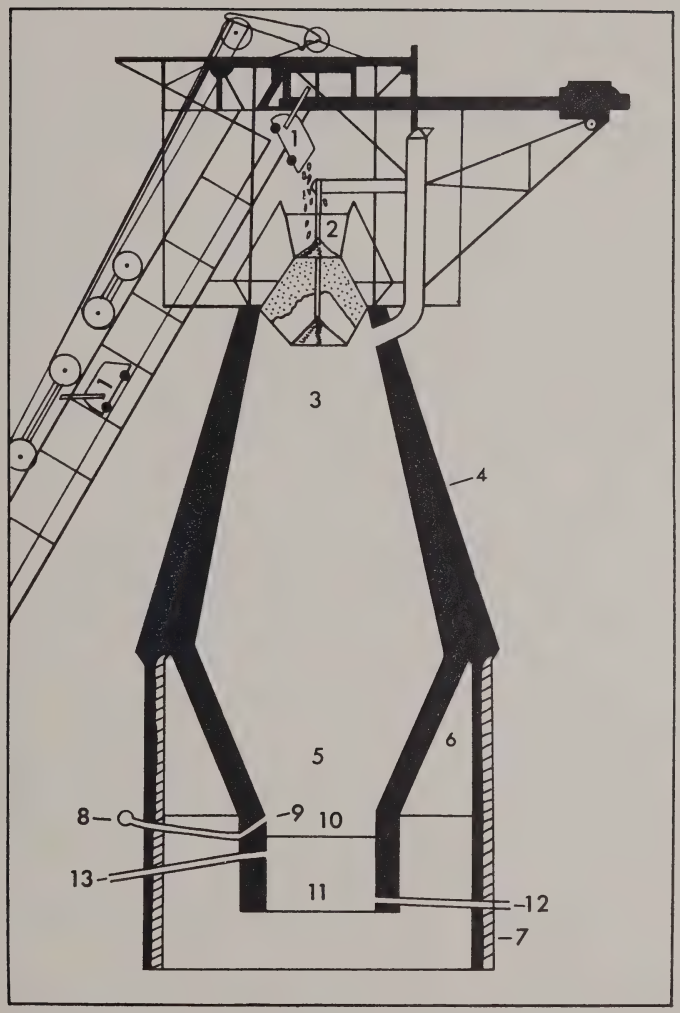
YORKSHIRE STEEL TERMS TO-DAY

By Dr. P. Wright

Recently, helped greatly by Yorkshire Dialect Society members like Mr Ben Calton of Stocksbridge, Mr T. E. Haynes, senior metalwork lecturer at Sheffield College of Education, and employees of United Steel and other companies, I have been collecting Yorkshire steel terms. They were gathered partly in the comfort and quiet of people's homes, and partly from visits and interviews amidst the deafening noises of giant presses, cranes and furnaces.

Although the industry, centred on Sheffield, covers a small area on the map, it embraces a vast language area with many branches each quite specialised. The press-forge man is unlikely to know many terms well known in the foundry, and the worker in the electric-arc melting shop is in a sub-industry, with a different set of words, from the blastfurnaceman. The fact that the steel industry is comparatively modern is no drawback to the language collector, for it certainly isn't a case of racy dialect being submerged in a general, uninteresting, technical vocabulary. In such a fast-moving industry the steelworker has to think and communicate at least as quickly as the countryman. (There is, in fact, a special way of cupping your listener's ear to talk above the din of machinery.) As new processes appear, new words are needed to describe them and, where the technical terms seem too long or too learned for the man on the shop floor, he will change them or invent his own. He must talk.

All along, distinctions, expected and unexpected, abound. SMELTING "reducing the metal from its ore" differs in meaning as well as a mere letter from MELTING, the later process of making iron or steel. The iron bars about 4 feet long into which the ore is smelted are called, with something approaching a farmer's affection, PIGS, and the larger ones SOWS. This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latter was once the word for the large channels feeding the smaller ones — hence the name — but is now used for what are formed in the channels. Formerly there was much dodging to avoid unloading SOWS because they were so much heavier, but the operation is now done on a pig-casting machine.

The main parts of a blast-furnace are:

1. SKIP. (small wheeled container to charge the furnace). 2. 'OPPER (*hopper*, container for receiving the ore and passing it into the furnace). 3. THROIT "throat". 4. STACK "chimney". 5. BELLY (widest part of the stack). 6. BOSH (container round the belly). 7. MANTLE (to support the stack). 8. BUSTLE PIPE (distributing hot blast). 9. TWEEAZ (*tuyeres*, nozzles through which the air enters the furnace). 10. (H)EARTH. 11. BOTTOM. 12. SLAG-OIL or SLAG-NOTCH (the place where the cinders etc. come out). 13. TAP-OIL (small opening through which the metal is run out).

Among so many words of Anglo-Saxon or Germanic origin it seems unusual to have TWEEAZ "tuyeres", but even here steelworkers have twisted the pronunciation away from the French type TWEE-AIRS[2]. Other odd names occur like BEAR[3] for a lump of metal left in the hearth when the furnace is emptied. This is another animal name, like PIGS and SOWS above, the metal perhaps being likened to a bear in a pit. Another curiosity, unknown to the *Oxford English Dictionary* or *The English Dialect Dictionary*, is the GO-DEVIL, a bucket of coke hung in the throat of the old blast-furnace to light the escaping gas. Moreover, the blastfurnaceman never pours metal but CASTS it from the furnace into the ladle, or later TEEMS "pours" it from the ladle into the ingot mould. Again, he has his own expressions for stopping or reducing the operation of the furnace. These include BANKING or BANKING DOWN (adding fuel but reducing the air supply, as one does by putting SLACK on an ordinary domestic fire) BLOWING DOWN or STEADYING DOWN (gradually decreasing the blast), and BLOWING OUT (closing the furnace for repairs to the lining).

Frequent differences occur between book language and that of the shop floor. For the cupola, the type of casting furnace, although in Sheffield the pronunciation KYOOPALA is gaining ground, KYOOPALOW is still preferred, as it was in 1893.[4] The metal put into an open-hearth furnace, which in technical

books is usually the *stock*, becomes on the shop floor the CHARGE, because STOCK refers to the ingots etc. kept in the section of the steelmill called the STOCK-BAY.

Ingot defects have various names, for instance the ROKE, into which a surface blowhole rolls out; LAP, a discontinuity on the surface where the steel LAPS or curls over on itself; HOT CLINK, where slag adheres to the ingot; HOT TEAR, where the ingot comes slightly apart in being rolled; and COLD SHUT, where part of the surface metal has solidified during *teeming*.

Terms used around the press forge include PORTER BAR, (an iron bar suspended from a crane for handling the ingot), held by a BURDEN CHAIN; SWAGE TOOLS (for bending and shaping the ingot); a DYE (a 4-ft. metal container for up-ending it and impressing a design upon it); WEMBLIES (wide moulds introduced at the time of the Wembley Exhibition); PICKLING (dipping bars into sulphuric acid to remove scale); and SLINGING (moving ingots around by crane — to sling in the sense of hurl them, even if possible, would be sheer madness!). Also there are DOGS, yet another animal name. According to Brandt's *Manufacture of Iron and Steel*, they are spikes in the floor for moving the ingot, but by DOGS Yorkshire steelmen, who ought to know, mean mechanical grabs for awkardly shaped ingots where a sling would be impossible.

A press-forging team[5] is led by the CODDER, and there is a corresponding verb, e.g. in HE'S CODDING TO-DAY (of a deputy doing the work of the leader). The team includes a STOCKMAN, responsible for each ingot entering the *shop*, the area where the team work; an ASSISTANT SLINGER, who helps him; a CLAYMAN, who makes a *length lath* to determine the size of job required for the press and puts this lath on the ingot; a PRESS DRIVER, who manipulates the ingot for size; a CRANE-DRIVER; and a SCALEMAN, who keeps the press clear of scale. There is also the HANDYMAN, who keeps the shop clean: he is not called *labourer* or *sweeper-up* because then he would not qualify for a special piece-work bonus. But the gentleman in the team with the most remarkable name is the BACK-TONGER, the second-in-command. He formerly stood behind the press forge with a pair of tongs to keep the ingot square, but now, his tongs having disappeared, just signals to the crane-driver to keep it

in position. Other occupational names are TEEMER "man who pours out the molten metal", TENTER "first hand in a cupola team", and in the rolling mill the ROLLER (responsible for size and section), the SHEARER (in charge of cutting), and the FLOORMAN (the shearer's assistant).

Electric-arc furnace work is a branch of the industry so new that it has barely had time to manufacture its own terms. So far its most noticeable features are the tendencies to shorten technical words and give them more homely names — PRESSURE COOKER for the electric-arc furnace, STICKS for the electrodes, PULLER-OUT "fume-extractor", LID for both the furnace roof and a safety helmet, DALLY "dalofrit" (to mend the furnace), CONNIES "economisers" (to stop heat escaping between electrode and roof), BRICKS for refractories and DIPPER for pyrometer, BLACKING "graphite dust" and WHITING "lime". Also disconcerting is the way normal names refer to enormous objects. For example, PENS for scrap are the size, not of sheep-pens, but of about four railway waggons; a CHARGING BASKET, far different from, say, a shopping basket, is a metal container holding about 90 tons; and BUTTON HOOKS are the curved ends of crane arms to hold gigantic metal ladles.

In the foundry a host of tools exists, such as the STIRRER for stirring the melt and the SKIMMER to skim off its impurities; the CHILL, a piece of cold metal put into the mould to harden it at that point; the RAPPING BAR for making the mould, and VENTING RODS and VENT WIRES to let air into it; SIEVES and the coarser, bigger RIDDLES; and TRUMPETS and TUNDISHES, vessels for different ways of pouring into moulds. The many types of ladle are accompanied by a variety of names, from SHANKS "hand ladles", and TWO-MAN LADLES held and turned by two men, to enormous crane-ladles called simply POTS. Popular etymology is keen to explain some of these words, e.g. STRICKLE (the instrument to smooth the outside wall of a mould) is thought a newish word from *strike it level*, whereas it probably goes back to the Anglo-Saxon *stricel*, an instrument for smoothing corn in a measure.

General dictionaries note some steel words and not others, e.g. known to the O.E.D. are SPARK ARRESTER, TAP-HOLE and SILL (the ledge in front of it), SOAKING PIT (a

firebrick-lined hole for cooling ingots), and SKELP (steel strips for making into tubing); but not WIND-BELT (reservoir of air in the cupola), TAPPING-PIT (next to an electric-arc furnace to draw off the metal), STRIPPING-STOOLS (for holding ingots), SLAG-OIL, or even its more "refined" equivalent SLAG-HOLE.

Even when the steel is about to leave the mill, curious names are not finished with. It may be loaded on to lorries by a WHARFMAN at the WHARF or LOADING DOCK "loading bay", although no river or canal is in sight. Of the major British industries, farming and fishing include more old words, building language seems more straightforward, textiles has its share of curiosities, and mining expressions have a tremendous variety; but words in the steel industry are as fascinating as any.

* * * *

Finally here is a steelmaker's "quiz", with common Yorkshire answers in brackets. If you know others, or consider that any refers in your district to something else and would care to write to me at 8 Highfield Close, Davenport, Stockport, I should be very pleased to be informed.

N.B. . . . = "What do you call . . . ?"

1. What is put into a furnace? (charge, stock, mixture, burden).
2. . . . repairing the bed of a furnace? (fettling, fritting, dressing off).
3. What forms on the ingot if it is poured too slowly? (crust, skull, scale).
4. . . . a small piece sticking out from an ingot? (fin, flash, fash).
5. To let the metal run out of the furnace, what do you take out? (bot, stopper, plug, gun, digger, rammer).
6. . . . the amount of metal made at one operation? (melt, teeming).
7. . . . pouring molten metal into moulds? (teeming).
8. . . . the place in the foundry where steel is shaped? (pitside, casting-pit, casting-bay).
9. . . . the channel to conduct the finished steel to the ladles? (shoot, launder, lander).

10. . . . the long metal thing put in to oxidise the melt? (lance, plunger).
11. What do you move it round and round with? (stirrer, rabble, robble).
12. What is used to hold the core together? (binders, bonds).
13. . . . the opening in a mould for pouring in metal? (runner, gate, ingate).
14. . . . cheap nails to strengthen moulds or cores? (brads, sprigs).
15. . . . the foundry tool for smoothing a mould? It has a handle on a flat metal plate with one rounded end. (Scotch trowel, square trowel.)
16. . . . it when each side of the plate is straight? (English trowel, taper trowel).
17. . . . the tool for scooping up sand to make a mould? (gate-knife, cutter-knife).
18. . . . the right-angled instrument to smooth and finish a mould? (strickle, top-edge sleeker).
19. What do you raise the pattern with? (screw, lifter, screw-lift, plate, gagger, spike).
20. . . . removing sand from castings? (fettling, dressing off).

Notes

1 Phonetically skɪp, ɔpə, θɪɔɪt, stak, ˈbɛlɪ, bɔʃ, mantl, ˈbɔsl ˌpaɪp, twɪəz, aːθ, bɔtm ˈslagˌɔɪl ∓ ˈslagˌnɔtʃ, ˌtapˌɔɪl.

2 Phonetically twɪɛz.

3 Cf. O.E.D. *bear*, sb.[1], 7b.

4 With current Sheffield ˈkjuːpəloɷ ∓ ˈkjuːpələ compare the statement in the N.E.D., published 1893, after the definition of *cupola*, sb., 2.

5 Phonetically the occupations mentioned are respectively kɔdə, stɔkmən, əˈsɪstənt ˈslɪŋə, kleːmən, ˈpɪɛs, dɪaɪvə, ˈkɪɛːn ˌdɪaɪvə, skeːlmən, tiːmə, tɛntə, ɪɔːlə, ʃɪəɪə, flɔəmən, *Codder* is apparently connected with O.E.D. *cod*, v[1]., slang or dialectal "to humbug, impose upon", and *teemer* is a S. Yorks. term of long standing (see E.D.D. *teem*, v[3]., 6); but *back-tonger*, and *clayman* and *tenter* with the meanings above, are unrecorded in O.E.D. and E.D.D.

6 Cf. E.D.D. and Sweet.

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YORKSHIRE DIALECT FROM ILKLEY LITERATURE FESTIVAL

King's Hall, Ilkley, at the foot of Ilkley Moor, was the meeting place for the Yorkshire Dialect Society in June 1975.

Four of the Society's members appeared to read dialect poetry in a programme called 'From the Cradle to the Grave' devised by one of them, Gwen Wade.

The other three were Bill Cowley, farmer, Jack Danby, retired headmaster and Stanley Ellis, University teacher. All have broadcast on radio and television on dialect topics.

The programme was recorded by Stanley Ellis, whose dialect recordings from all over England are in the BBC archives. The recording was 'just for fun' and to send to the President of the Society, Bill Moody, who is blind.

When Bill Leader, of Leader Records, heard the tape he decided to include it on his 'Leader tradition' series forTransatlantic Records, as the first spoken dialect record in the catalogue. It's the first disc of the sort made for the Society at a meeting, though records of a prepared script and proverbs were issued by the Society in the early 1930's. That's not where the title comes from. 'First o t'sort' is 'Parson Drew' of Pudsey, immortalised literally by John Hartley, nineteenth century dialect poet and editor of the famous *Clock Almanack*. Drew is said to be the first Pudsey man to . . . But listen to the record.